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EIGHTH THOUSAND

WRITING FOR THE PRESS

A MANUAL

FOR

Editors, Reporters, Correspondents, and Printers

BY ROBERT LUCE

FOURTH EDITION, REVISED AND ENLARGED

BOSTON:
THE WRITER PUBLISHING COMPANY
146 FRANKLIN STREET
1903

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ROBERT LUCE.

"Be thou familiar, but by no means vulgar."—

SHAKESPEARE.

"Of all those arts in which the wise excel,
Nature's chief masterpiece is writing well."—

SHEFFIELD, DUKE OF BUCKINGHAMSHIRE.

"True ease in writing comes from art, not chance,
As those move easiest who have learned to dance."—

POPE.

"The more general the terms are, the picture is the fainter; the more special they are, the brighter."—

CAMPBELL.

"If men would only say what they have to say in plain terms, how much more eloquent they would be!"—

COLERIDGE.

"One of the greatest of all faults in speaking and writing is this: the using of many words to say little."—

COBBETT.

"Accuracy of expression is the most essential element of a good style; and inaccurate writing is generally the expression of inaccurate thinking."—

RICHARD GRANT WHITE.

"And if in no other way, yet, as facilitating revision, a knowledge of the thing to be achieved—a clear idea of what constitutes a beauty, and what a blemish—cannot fail to be of service."—

HERBERT SPENCER.

"When a short word will do, you always lose by using a long one. You lose in clearness; you lose in honest expression of your meaning; and, in the estimation of all men who are qualified to judge, you lose in reputation for ability."—

DEAN ALFORD.

WRITING FOR THE PRESS.

PRINTER'S COPY.

1. Paper from eight to ten inches long, and from five to six inches wide, is the most convenient for everybody concerned in writing for the press. Avoid paper of letter size, and never use a foolscap sheet. Should only folded paper be at hand, tear or cut it into single sheets.

2. Writers for the press use colored paper when they can get it, as it is better for the eyes of writer, editor, compositor, and proof-reader. The usual colors are yellow, orange, or brown, in light shades. If you cannot get it from a stationer, order it through a printer, or get it at a paper warehouse, and have it cut to the desired size. Ordinary wrapping paper is not bad for copy.

3. Many writers prefer unruled paper, and there is no objection to its use for copy, provided the lines are written far enough apart. Close writing is objectionable, and it is better to err in the other direction.

4. Use a pen whenever possible, and in these days of stylographic and fountain pens it is generally possible. Do not use a pencil with hard lead on white or any calendered paper. An automatic pencil with colored or soft black lead is the best thing to use in editing copy, but do not use it with black lead on yellow paper. Editors and printers detest copy written with a very fine pen or with pale ink. Throw pale ink away.

5. Never write on both sides of the sheet.

6. Leave a margin of half an inch at both top and bottom of each page, for convenience in pasting. The side margins are not of so much consequence, but they make the page look better and are often useful to the editor.

7. Do not fasten the sheets of a manuscript together in any way. Pins betray the novice.

8. Number each page at the top, either in the middle or at the right-hand corner. Draw a quarter circle or two straight lines under the number. If new pages are inserted in the middle of an article, say after Page 9, number them 9A, 9B, 9C, etc. If pages are taken out, say from 10 to 14 inclusive, number the ninth page "9–14," or the fifteenth page, "10–15." It is a common and often useful practise to choose arbitrarily some letter and put it after every page number in any one article; for instance, if the Providence correspondent of a Boston paper numbers his Sunday letter pages, "1x, 2x, 3x," etc., confusion will be avoided if the pages should happen to get mixed up with those of the Portland correspondent who has

numbered his, "1z, 2z, 3z," etc. Some story writers number each chapter by itself, a bad practice, but one that can be tolerated if to the sheets of each chapter are also given a letter in common, to distinguish them from the sheets of other chapters.

9. Write legibly. By writing illegibly you always do an injury to the editor, the compositor, and the proof-reader, and often do one to yourself. Be especially careful with foreign and other unusual words. The capitals, *I* and *J*, are often confounded; so are the small letters *r*, *n*, *u*, *v*, *w*, and *m*.

10. If in reading your own copy or editing another's you find single letters or words that are illegible, write others plainly above them. It is needless to erase and replace them.

11. Be particular to write the names of persons plainly, and above all spell them correctly. Nothing gives the editor, the compositor, and the proof-reader more annoyance than carelessness in this respect. If a name is worth printing at all, it is worth printing right. The evil of carelessly written names has become so vexatious in some offices that stringent orders have been given to spell them out in printed letters in the copy.

12. People want to see their names in print not only without errors, but also in the habitual form. Nine-tenths of them have middle names, and therefore pains should be taken to give the middle initial. Most people with but one given name very much dislike to see only its initial printed, and their dislike is rational even though the cataloguers insist on writing "C. Dickens" and "T. Carlyle." It is as important to use the name of a firm correctly as the name of an individual.

13. To save time, "and" may be written & with a semi-circle after and half enclosing it. In general, curves or, better, full circles round abbreviations indicate that they are to be spelled out; e. g., *Col.* encircled will be printed *Colonel; N. Y., New York; 9, nine. Vice versa*, a circle round a word means that it is to be abbreviated; e. g., *Massachusetts* encircled will be printed *Mass.; nine, 9.*

14. The practice of abbreviating in copy can of course be carried too far, but it is safe to abbreviate most titles, many given names, the names of days and months, and to use easily understood contractions like "comee," "eve.," "Dem.," "Rep.," with curves like parentheses tipped over, above and below the last letter.

15. Make frequent paragraphs and always put the paragraph mark, ¶, before every one; it is advisable also to put the mark after every one. In many newspaper offices the compositor is supposed never to put a paragraph where it is not marked. In editing your own or another's copy, you can make a paragraph where you choose by inserting the mark. Copy looks better and is more legible when the paragraphs are begun at some distance in from the edge of the sheet.

16. Avoid ending a paragraph with the first or second line on a page; that bothers and vexes the compositor. Rather compress the writing at the bottom of one page than carry a few words over to the next.

17. When the last word on a page ends a sentence and does not end a paragraph, follow it with a large caret. When you have made a break in the middle of a page, and afterward decide not to have any ¶, elide it, put a caret after the last word before the break, and another before the first word after the break. The same idea may be conveyed by a curving line connecting the last word before and the first word after the break.

18. In cancelling, be careful to show clearly where the cancellation begins and where it ends. Not only make the cancelling lines distinct, but if the cancellation comes in the middle of a paragraph, put a caret before and another after it, or connect the last word before and the first word after it with a heavy curving line. If you regret a cancellation before the sheet leaves your hands, you may save the trouble of re-writing by putting in the margin the word *stet* (Latin for "let it stand"); the better way when time allows is to re-write the cancelled passage. If only a few words have been cancelled, in addition to the marginal "*stet*," make a dotted line under the cancelled words.

19. If in editing your own or another's copy you wish to elide a letter, draw an oblique line through it downward from right to left. If you wish to change a capital to a small letter, draw an oblique line through it downward from left to right. If you wish to change a small letter to a capital, draw three lines under it. One line under words means that they are to be printed in *italics;* two lines, SMALL CAPS; three lines, FULL CAPS.

20. Begin every sentence with a capital letter. If it is not clear that the letter as written is a capital, draw three lines under

it. When you cancel the first few words of a sentence, or when you break a sentence in two, draw three lines under the first letter of the first uncancelled word, or the first word of the new sentence, and thus save the time and trouble of writing a capital over the small letter.

21. Avoid division of words at the end of lines. In cutting "copy" into "takes" in the composing-room, divided words often make trouble. A good compositor studies to avoid divisions. Never divide a word at the end of a page.

22. For the sake of clearness accustom yourself to encircle every period that ends a sentence. After a little practise you will do this almost involuntarily. It often saves editor and compositor much trouble. Some writers prefer the short-hand period, a small cross with the right-hand points joined so that it can be made without lifting the pen from the paper. Clearly distinguish colons from semi-colons.

23. In adding more than a few words to copy, it is far better to cut the sheet and paste in the new lines than to interline or to write the additions on the margin. It is not necessary that the sheets shall be all the same length, though of course that makes the manuscript more presentable. When a leaf has been lengthened by pasting, you may, for the sake of convenience, fold the lower edge forward upon the writing; if it is folded backward, it may escape notice and to insert it may afterward cause much trouble.

24. In writing a foot-note, let it immediately follow the line of text that contains the asterisk, or other reference mark, and

do not write it at the bottom of the manuscript page. He who makes up the matter will transfer such note to its proper place.

25. A proof of any cut to be used in illustrating an article should be pasted as near as possible in the proper place in copy. If a proof cannot be had, leave a space in copy, and write in it, "Here Cut," with the title of the illustration. If the cut has not been made, send the drawing on a separate sheet and indicate in copy in the way described, just where the cut is to go.

26. When writing in dialect, or quoting a sentence with mis-spelled words which you want printed just as written, put the direction, "Follow copy," in the margin. Do the same when in a matter of spelling, abbreviation, capitalization, or punctuation you wish to follow a style different from that of the office to which your manuscript is going.

27. Never roll sheets that are to be sent to an editor. Copy once rolled can never be made perfectly flat again, and is a nuisance to everybody who handles it afterward. Furthermore, round packages are likely to get into the newspaper mail, and be delayed or lost. Also it is hard to remove the wrapper from a rolled manuscript without tearing some of the sheets. It does not make much difference whether short manuscripts are sent folded or flat, though of course the flat method is preferable.

COMPOSITION.

28. After you learn, it is just as easy to write good English as bad English. Why not learn? In return for a little trouble at the start you will stand higher in the estimation of all educated

people and will not stand lower in the estimation of the uneducated. Perhaps only one man in a hundred will appreciate your good English, but is he not the only man in the hundred whose appreciation is worth caring for?

29. Study to avoid stiffness in beginning. Never hesitate to jump into the middle of things. Introductions, when necessary, should be brief.

30. Let clearness be the first consideration, brevity the second, and remember that metaphor is briefer than literal statement. "Brevity is the soul of wit," and Polonius in saying so put it better and briefer than if he had said it is "the animating part of wit."

31. Prefer the First Person to the Third Person wherever it will not appear egotistic. The First Person gives more personality, more life to the sentences. When you mean "I," say "I," and not "your humble servant," nor "the pen pusher," nor "the scribe," nor any of the thousand and one equally useless and stilted paraphrases. "The editor," "the reporter," and "the correspondent" are phrases pardonable in newspaper writing, but are to be avoided; and when the article is signed, are needless. Usage has not yet sanctioned the "I" in an unsigned newspaper article when referring to the writer, but good taste long ago condemned the use of "we" for the same purpose. The tendency of the day is to discard "we" even in editorial writing, when used with specific significance.

32. Direct quotation is more forcible than indirect; "*I am shot,*" *he said* is far preferable to, *He said he was shot.* Direct

quotation is especially to be preferred in newspaper writing, both because it is more spirited, and because it is more easily handled.

33. Florid writing, oddities of style, grotesque phrases, and obsolete words may give a temporary popularity, but the public soon wearies of second-rate Carlyles. The best foundation for success as a writer is the ability to write easily, naturally, as you would talk. The power to make a simple narration may be developed into the power to arouse the deepest emotions, but only a fool will try to begin building his house at the roof.

34. The habit of "writing against space" is the greatest literary danger to a young newspaper writer. When you have expressed one idea clearly and tersely, go on to the next. Above all things, stop when you have done.

SOME GRAMMATICAL QUESTIONS.

35. "The best way," says Richard Grant White, "is to give yourself no trouble at all about your grammar. Read the best authors, converse with the best speakers, and know what you mean to say, and you will speak and write good English, and may let grammar go to its own place.' There is much truth in this, but we cannot all and cannot always converse with the best speakers, and many of us are obliged to read the productions of very poor authors, so that even the best of us are puzzled sometimes to know what is the best form to use. Some of the more common of the questions that arise are treated below; others are treated under the head of "Words and Phrases."

The pronoun standing for a noun of multitude (sometimes called a collective noun) is used in the singular if the idea of ***unity*** is to be conveyed, and in the plural if the idea of ***plurality*** is to be conveyed. The number of a verb after a noun of multitude is determined in the same way; e. g., "The mob comes on in one compact body and it hurls itself at the gates"; "The mob now scatter in every direction and yell as they move off"; "The lodge will attend the funeral and it will march to the cemetery"; "At the last meeting of the lodge they disagreed on that matter." When in doubt, it is safer to use the singular.

Never write a personal pronoun without duly considering to what noun it will be found to relate, upon the reading of a sentence. The careless use of the personal pronouns is a source of great annoyance to news-editors, particularly when it occurs in reports of trials. It is always better to repeat a name than to use a pronoun when there will be uncertainty as to its antecedent. The use of direct quotation rather than indirect, often obviates the difficulty.

Use the comparative degree when comparing only two things; e. g., "He is the eld*er* of the two brothers"; but, "He is the young*est* of the trio."

Adverbs should be placed as near as possible to the words they modify.

After all forms of the verb *to be*, use the same case as that which precedes it. Do not say, "It was me," or "I know you to be he."

Where two or more singular nominatives are separated by *or*, *nor*, *as well as*, or other disjunctive, the verb should be in the singular; but if either nominative is plural, the verb also should be plural.

The active infinitive must be treated as one word, and, therefore, must not be separated. It is as bad to say, "To properly write," as it would be to say, "con often flict," for "often conflict."

Shall and **Will.** I *shall*, you *will*, he *will*, are the forms of the future, and merely foretell what will take place: I *will*, you *shall*, he *shall*, are the forms of the potential, and express will or determination on the part of the speaker. *Will* in the first person expresses a resolution or promise; it must never be used in questions with nominative cases in the first person. *Would* and *should* follow *will* and *shall*.

The careless use of the present tense for the future often annoys news-editors. Say, "Mr. B. will preach two weeks from today"; not, "Mr. B. preaches two weeks from today."

Shall we say "She looks pretty," or "She looks prettily"? If you mean to describe her appearance, use the former; if her mode of looking,— for instance, if she holds her opera glass gracefully,— use the latter. Whenever *manner* is to be expressed, use the adverb; whenever *quality* is to be expressed, use the adjective. Putting the rule in another form: Verbs of doing take the adverb: verbs of seeming and being take the adjective; e. g., "He walks *slowly*, his voice sounds *harsh*, he limps *painfully*, his breath smells *bad*, his coat feels *rough*, and he acts *strangely*."

Transitive verbs must have an object; intransitive verbs do not admit of an object. Errors are very frequently made in the use of the following six verbs:

	Present.	Past	Participle.	
Transitive	Lay	Laid	Laid	(action)
Intransitive	Lie	Lay	Lain	(rest)
Transitive	Set	Set	Set	(action)
Intransitive	Sit	Sat	Sat	(rest)
Transitive	Raise	Raised	Raised	
Intransitive	Rise	Rose	Risen	

RIGHT:

He lays the book on the table.
He lies on the bed.
He lay on the bed and laid the book on the table.
After he had lain awhile and had laid the book on the table, he rose, raised the book, and sat down where he had set the chair.

WRONG:

I will lay down awhile.
He raised up and then he set still.
I sat him in the chair.

When a conjunction indicates some uncertainty, use the subjunctive after it; when anything is spoken of as an actual fact, or as in absolute existence, the indicative is used. Compare the following correct sentences: "Do not give him the money unless he *return* you the goods"; "Though friends *be* false, yet will I do my duty"; "Though her chastity *is* right and becoming, it gives her no claim to praise; because she would be criminal if

she *was* not chaste." Parry Gwynne has well illustrated this knotty point: "Thus a gentleman, giving an order to his tailor, may say, 'Make me a coat; if it *fit* me well, I will give you another order;' because the 'fit' alluded to is a thing which the future has to determine. But when the coat is made and brought home, he cannot say, 'If this cloth *be* good, I will give you another order,' for the quality of the cloth is *already* determined; the future will not alter it. It must be rendered in the indicative mood, 'If this cloth *is* good,' etc."

Lack of space forbids detailed discussion of the errors in the following sentences, most of which were taken from newspapers of recent date. It is hoped that the correct form or the slight explanation in brackets may indicate the mistake clearly enough:

"He is sure of the bill [bill's] passing the House."

"Unless Rhode Island should some time surrender one of her superfluous capitals." [Rhode Island has but two capitals, and both cannot be superfluous.]

"From the report of the grand secretary of Odd Fellowship in Massachusetts, it appears that the order is now the largest, in point of membership, of any similar organization in the state." [How can it be "the largest of any similar organization"?]

"One of the most valuable *books* that *has* [have] appeared in any language."

"I am one of those who cannot describe what I [they] do not see."

"The Legislature meets today, and Mr. Smith speaks to them [it]."

"Who [whom] do you mean?"

"He is much stronger than me [I]."

"Great was the generalship and various the contrivances." [The verb must be repeated.]

"It is me [I]."

"It is him [he]."

"Neither Republican nor Democrat say [says] anything on this point."

"I have made no change, nor shall I ever [make any]."

"I meant to have written [to write]."

"The shoe factory are [is] employing only about two-thirds of their [its] usual help." [Query—Is "help" permissible?]

"Her parents are entitled, as they are receiving, the sympathy of their friends." [At best a poor sentence, but only permissible when *to* is supplied after *entitled.*]

"Cornering the distinguished lecturer in the green-room, Mr. Beecher entered into an animated talk upon his part in public affairs." [The reporter was the man who "cornered," not Mr. Beecher.]

"Benson's testimony, like that of the preceding witness, was not conclusive nor convincing in any particular, having a convenient memory on direct examination, and rather unpleasant results accrued when attempting retrospective under the fire of the cross-examination." [Did the testimony have the memory?]

"Believing that the writer was a 'spotter,' a huge fist collided with his nose, after which he was fired out, since which time he has not been seen." [Did the fist believe?]

"The torch was applied, and when raging with fury three grenades were thrown from a distance of about forty feet, and inside of fifteen seconds the flames were extinguished." [How could a torch rage with fury?]

"The Mann boudoir car 'Carmen' left here today for Richmond, whence she will haul a party to the Exposition." [Can a car haul a party?]

"All persons desirous of obtaining real [really] good gloves."

"I doubt if [whether] this will ever reach you."

"It is very rarely [rare] that this happens."

WORDS AND PHRASES.

36. Generally Anglo-Saxon words convey the idea more simply and more directly than words of French, Latin, or Greek origin.

37. Never use French, Latin, or Greek words, phrases, or idioms where English words, phrases, or idioms will do just as well.

Lack of space forbids extended explanation of the words and phrases given below. If you do not see at a glance the reason for the directions given, look up the words in the dictionary. In some cases authorities differ, but the best authorities favor the positions I have taken. Certain words like *reliable*, and certain phrases like *as though*, have the support of many writers; but it is just as easy to be on the safe side, using *trustworthy* and *as if*, as it is to be on the doubtful side. Follow the best usage and you cannot be criticised.

A. Used before words beginning with a consonant sound, whether the consonant is expressed or understood; e. g., *a book*, *a useful book*, *such a one*, *a university*, *a European*. Use *an* before words begininng with *h*, in which the *h* is not sounded; e. g., *heir*, *herb*, *honest*, *honor*, *hostler*, *hour*, and their compounds that begin with *h*. Before words of more than two syllables beginning with *h*, use *an* when there is either a primary or a secondary accent on the second syllable, otherwise use *a*; e. g., *an historical fact*, *a history*, *an heroic poem* (but *a hero*), *a hierarchy*.

Abortive. Means "untimely in its birth," and so, "brought out before it is well matured." A plan may be abortive, but an act cannot.

Above. Wrongly used in such phrases as these: "The *above* statement," "*Above* her strength," "*Above* a mile away;" say instead, "The *foregoing* statement," "*Beyond* her strength," "*More than* a mile away."

Accord. Often made a stilted substitute for *give*.

Administer. You can administer governments, oaths, medicine, but not blows nor punishment; they are *dealt* or *given.*

Adopt. A stilted substitute for *take* in such phrases as, "What course shall you *adopt?*"

Aggravate. Means *to add to the weight of;* e. g., "to aggravate an offence." Not equivalent to *irritate* or *vex.*

Ain't. Very vulgar.

All. Rhetoricians say that *all the land* should be *the whole land.* Confine *all* to matters of number.

Allude. Means *to indicate jocosely, to hint at playfully,* and so *to hint at in a slight, passing manner;* not equivalent to *refer, speak of.* Allusion is the by-play of language.

Alone. Always an adjective, and adjectives never modify verbs. See *Only.*

Alternative. Means "a choice of two things." How can there be "two alternatives" or "another alternative"?

Amateur. Do not confound with *novice.* An *amateur* may be an artist of great experience and skill, but he is not a *professional* artist. A *novice* is a beginner, a tyro.

Ameliorate. An awkward word that should not be used where *improve* will do as well.

And. Cannot properly be used before *which* or *who*, unless there has been a preceding *which* or *who* in the same sentence and in the same construction. See *That, who, which.*

Antecedents. Generally say *previous life* or, better, *past*

Anticipate. Do not use for *expect, look forward to.* *Anticipate* means *to take or act before another, to take before the proper time,* or *to foretaste.*

Any. In the phrase *not any* there are six letters; in the word *no* there are only two. Yet many reporters will write, "There were not any boys present."

Anybody else's. Should be anybody's else.

Appear, seem. The meaning common to these words is that of *strike one as being.* Substitute the phrase for the word in such sentences as these: "There seems to be little meat in the book;" "They appear to be men of judgment." You will at once see that *to be* is redundant. Because *to be* is very often used in this way, is no reason why the student of condensation should not avoid it.

Appertains. Has two letters more than *pertains* and no more meaning.

Appreciate. Do not confound with *value* or *prize.* *To appreciate* means *to estimate justly;* hence you cannot *appreciate* a person or thing highly. Land, stocks, grain do not *appreciate* in value; they *rise* in value.

Apprehend. Sometimes used as a pompous synonym for *think, fancy, imagine.*

Apt. Aptness and liability both express conditions,— one of fitness and readiness, the other of exposure.

Artist. It may be funny to refer to a barber or a bootblack as an artist, but it is not in good taste in serious writing.

As. Do not say, "Not *as* I know," but, "Not *that* I know."

Ascertain. Longer than *find out.*

Assist. Instead of *assist* and *assistance,* in most cases it is better to use *help,* which is shorter and simpler.

As though. Do not use for *as if.*

(1) He talks as (*he would talk*) though he were educated.
(2) He talks as (*he would talk*) if he were educated.

The distinction may be made clearer by substituting *although* for *though* in (1).

As well. Do not use as a synonym for *also;* e. g., say, "Jones came also," and not, "Jones came as well."

At length. Do not use for *at last.*

Attendance. Awkwardly used in such phrases as, "A large attendance was present." It is shorter and simpler to say, "The attendance was large."

Audience. An assembly of *hearers.* There can be no audience at a gymnastic performance, a pantomime, a boat-race, a sparring match, and the like.

Authoress. The best usage does not countenance the words *authoress* and *poetess.*

Avocation. Not synonymous with *vocation.* A man's *vocation* is his calling, his business; his *avocations* are the things that occupy him incidentally. For instance, amateur photography is an avocation of many men.

Awful. Vulgarly substituted for *very.*

Balance. Do not use in the sense of *rest, remainder, residuum,* or *remnant.*

Beside—Besides. It is better to use *beside* for *by the side of*; *besides* for *in addition to.*

Between. Must not be applied to more than two things at once.

Both. In "You and I both think" the *both* is useless. The same is true in "These two books are both alike."

Bound. Do not use in the sense of *determined.* "I am bound to do it," unless there is an obligation, should be, "I am determined to do it."

Bountiful. Do not confound with *plentiful. Bountiful* means *liberal, beneficent, kind.*

Bring. Expresses motion *toward,* not away. *Fetch* expresses a double motion—first from and then toward the speaker.

Build. Preferable to *erect. Built* is shorter than *erected* or *constructed.*

Burst The imperfect and the past participle is *burst*, not *bursted.*

But. Used adverbially, *but* is equivalent to *no more than.* Therefore the man that says, "I cannot but think," really says, "I can think," for *but* has the negative sense and "two negatives make an affirmative." He means, "I can but think."

But what. Almost always omit *what*, as it is meaningless. "I do not know but [what] you are right." The same criticism applies to *but that.*

By. Never say, "A man *by* the name of Thompson." Substitute *of* for *by*, or, better, use *named.*

By means of. *By* will often answer the purpose just as well.

Calculate. Sometimes vulgarly used for *intend*, *purpose*, *expect.* Do not use *calculated* for *likely* or *apt.*

Can. Implies possibility. Therefore in *cannot be possible*, the *possible* is superfluous.

Canine. An adjective. Vulgarly used as a noun for *dog.*

Caption. Wrongly used for *heading.* A *caption* is a seizure, an arrest.

Casket. *Coffin* is better in speaking of the receptacle for a corpse.

Casuality. No such word. *Casualty* is the proper word. The same may be said of *speciality*, for which *specialty* should be used.

Character. Distinguish from *reputation*. Slander may harm *reputation*, but not *character*.

Citizen. Implies *citizenship*. Often used where *person* or *man* would be better.

Claimed. William Cullen Bryant forbade the use of this word in *The New York Evening Post* when *asserted* was meant.

Climax. The Greek for *ladder*. It does not mean *the top of a ladder*. We speak of "capping a climax," but not often correctly of "reaching a climax;" *acme* is usually the appropriate word in the latter case.

Commence. Called vulgar by many authorities. *Begin* is far preferable, because it is shorter and is Anglo-Saxon. *Commence* is of very poor Latin origin.

Consider. Means to *contemplate*, to *ponder*. Do not use for *think*, *suppose*, or *regard*.

Constantly. Not synonymous with *frequently*. *Constantly* means *uninterruptedly*.

Consummation. Writers for the press sometimes say that "the marriage was *consummated*," when they mean that "the ceremony was performed," in some church or by some minister. As Richard Grant White says, "consummation is not usually talked about openly in general society."

Contribute. Often used as a pompous substitute for *give.*

Cottage house. What could a cottage be but a house?

Crime. Distinguish between *crime, vice,* and *sin. Crime* is a violation of the law of a particular country. *Sin* is the violation of a religious law. *Vice* is a course of action or habit of life that is harmful to the actor or wrongful to others.

Deceased. A word to be shunned. In point of brevity, good taste, and solemnity, *dead* is far preferable.

Demean. Means *behave, conduct,* not *debase.*

Departed this life. A sanctimonious paraphrase for *died.*

Depose. A deponent gives a deposition as written evidence. Therefore a man does not *depose* if he is in court.

Depot. Avoid this mischief-making French word by substituting *station.* Every *railway depot* is a *station,* but very few *stations* are *depots.*

Deprecate. Wrongly used for *disapprove, censure, condemn.* The word really means *to beg* or *pray against.*

Description. Do not use for *kind* or *sort.* Say, "His clothes were of the meanest sort," and not, "of the meanest description."

Despatch. A telegraph message is a *despatch,* not a *dispatch*

Despite. Often incorrectly preceded by *in* and followed by *of*. Say either, "Despite all our efforts," or, "In spite of all our efforts."

Devouring element. Bombastical for *fire.*

Directly. Do not use for *as soon as.*

Dirt. Means filth. A thing that is dirty is foul. Do not use for *earth, loam, gravel,* or *sand.*

Donate. Not recognized by good writers. Use *give. Gift* is better than *donation.*

Done. Exercise very great care in the use of this word. The danger may be seen by reflection on this sentence: "I ought not to write as I have *done*"

Don't. Like *can't, won't, haven't, isn't,* and the like, *don't* is pardonable in colloquial writing and common conversation, but a clear discrimination must be made between *don't* and *doesn't.* "He don't" is as wrong as, "He do not."

Dove. Misused for *dived.*

Dramatize. Do not confound with *adapt.* Stories are *dramatized* when they are changed from the narrative to the dramatic form; plays are *adapted* when they are altered.

During. Worcester defines this word as meaning, "For the time of the continuance of." It is clear, then, that correspondents err when they use the word as in the following sentence: "The Odd Fellows will give a ball during the week."

Either, or, neither, nor. *Either* looks forward to *or; neither* looks forward to *nor*. No matter if *either* has been preceded by a negative,— it should still be followed by *or*. If a negative such as *not* has been used, but no *either*, then use *nor* if it governs the same part of speech that the negative governed; otherwise use *or;* it is correct to say, for example, "They are not worth all the labor or all the room," and it is correct to say, "They are worth not all the labor nor all the room." Put the corresponding words next the words they govern; do not say, "He comes either from Maine or Vermont," but say, "He comes from either Maine or Vermont." Remember that *never* is just as much of a negation as *neither*. Therefore it is wrong to say, "I never saw man nor woman equal to the task," but it is right to say, "I never saw man nor heard of woman equal to the task." After *either — or, neither — nor* use the singular number; e. g., "Neither the man nor the boy is to be seen."

Effluvia. Plural. Do not say *a bad effluvia.*

Elder. *Elder* and *eldest* should be confined to kinsfolk and historical persons.

Embrace. Do not use carelessly for *contain* or *comprise.* An obituary notice contained the following ludicrous statement: "He left a large circle of mourners embracing an amiable wife and children."

Employee. Now commonly accepted as an Anglicized word, spelled without the accent, and with two e's whether masculine or feminine in application.

Enceinte. Say, *with child.*

Equanimity, anxiety. Both are mental conditions and therefore it is redundant to put *of mind* after them.

Equally as well. *Equally* is superfluous.

Every. Means *each of all*, not *all in a mass.* It cannot, therefore, be applied to that which is in its nature inseparable. Notice the error in, "The men deserve every praise." This word requires a singular pronoun; notice the error in, "Every person must show their ticket."

Expect. Do not use for *suppose, think*, or *guess.* Then, too, one cannot expect backward, as is implied in this sentence: "I expect you caught cold yesterday."

Explosion. Frequently used wrongly in connection with *idea, clew*, and the like. How can a clew be exploded?

Farther. Should be used exclusively with reference to distance. In other connections use *further.*

Fatal. Whenever *fatal* is used in the sense of *mortal, deadly*, it is worse than silly to couple with it *serious*, or similar words. *Met with a serious and fatal accident* is part of a sentence not rarely seen. *Sad and fatal* is another deplorable phrase.

Female. Vulgarly substituted for *woman.*

Finally settled. In the common use of this phrase *finally* is superfluous.

First. Almost always it is wrong to say *the three first* or *the three second;* instead say *the first three* or *the second three.* An easy rule to remember is, let "first" be first.

Firstly. Improperly used for *first.*

Floral offering. A stock phrase that has become tiresome.

For a period of. A long way of saying *for.*

For the purpose of. Save in very formal writing, three of the words in this phrase are usually needless.

Former, latter. Never use either of these words in the possessive case.

Full complement. *Full* is superfluous.

Future prospects. Who ever heard of past prospects?

Gather together. How can people gather any other way?

Gent. Vulgar.

Gentleman. "Few things are in worse taste than to use the term *gentleman,* whether in the singular or plural, to designate the sex."—[*Alfred Ayres.* "Socially the term 'gentleman' has become almost vulgar. It is certainly less employed by gentlemen than by inferior persons."—[*All the Year Round.*

Given. *The New York Sun* objects vigorously to such sentences as this: "Henry Irving was given a dinner." The *Sun* calls this use of *given* a "bit of shameful reporter's vulgarity," maintaining that the dinner, not Irving, was given, and that the sentence should be, "A dinner was given to Henry Irving." Although, in the opinion of many, common usage justifies the idiomatic construction, yet it is better to be on the safe side.

Gives upon. Do not use for *looks out upon* or *adjoins.*

Goes without saying. A translation of a French phrase for which it is asserted that there is no need in English.

Got. More misused than any other word in the language. *Get* expresses attainment by exertion; possession is completely expressed by *have.* "I have got" is in nine cases out of ten a vulgar error; as in, "I have got a book in my hand."

Graduate. There is good authority and certainly almost universal usage to justify the use of this word as a neuter verb.

Grand. Used indiscriminately by careless newspaper writers for everything from a hen-house to a thunder-storm. Most commonly misused in copying from advertisements such phrases as *a grand ball, a grand excursion.* Correctly used only when it is meant to convey an idea of magnificence or splendor.

Gratuitous. Do not use for *unfounded, untrue, unreasonable.*

Grove. In *a grove of trees* the words *of trees* are clearly superfluous.

Had. *Had better, had rather,* and like phrases are sometimes criticised, but there is good authority for their use and they are too valuable idioms to be discarded.

Hence. In the phrase *from hence* the *from* is worse than useless.

Immediately. Discriminate from *directly,* which denotes *without any delay,* whereas *immediately* implies *without any interposition of other occupation.* "I will do it *directly,*" means, "I will go *straightway* about it." "I will do it *immediately,*" means, "I will do it as the very *next* thing."

Immense. Misused for *great.* Means *that cannot be measured.*

Inaugurate. Never use if you can possibly help it. To *inaugurate* is to receive or to induct into office with solemn ceremonies. In most cases *begin* is the word to be used.

Individual. Use plain *man, woman, person,* except when members of a class are viewed as units of a whole.

Indorse. Do not use in the sense of *sanction, approve, applaud.*

Initiate. Often used where *begin* would be more forcible because more simple.

In order to. Often used where *to* would answer the purpose better, because it is briefer.

In this city. *In Boston* is shorter and more definite.

Lady. Often used vulgarly. Say *woman*, except where purely social distinctions are made.

Late. In *the funeral of the late Mr. Smith* it is clear that *the late* is superfluous.

Leg. When you mean *leg*, say *leg*, not *lower limb*.

Lengthy. Careful writers prefer *long*, which also has the advantage of brevity.

Less. Relates to quantity; *fewer* relates to numbers.

Liable. A man is *liable* to that to which he is exposed, or obliged, or subject; but he is not liable to act. The word implies something unpleasant. Do not confound with *likely*.

Lief. *Lief* is permissible, but *lieves* is vulgar.

Literarian. A new word generally accepted as a good substitute for the foreign word *litterateur* and the awkward phrase *literary man*.

Locate. Simply a big word for *place* or *settle*.

Majority. Substitute *most* in such phrases as, "In [the majority of] cases."

Names. Shun this word when writing about any organization or meeting. It is needless to say, "Among the names on the membership list are those of," etc. Say instead, "Among the members are," etc. "Only three men have been suggested for the office," is better than, "Only three names," etc.

Nice. A good word ruined by bad use. If you use it in its correct signification, most people will misunderstand you. Therefore the best way is not to use it at all.

Number. Often badly used as a verb where *has* is meant; as in, "The lodge numbers forty members."

Obligate. Often used pompously for *bind.*

Observe. Do not use for *say.*

Obtain. Pretentious synonym for *get.* When you mean *get,* say *get.*

Occasion. *On which occasion* may be a long and stilted substitute for *when.*

Occur. Some authorities say that one of the most common errors in newspapers is caused by the indiscriminate use of *occur* for *take place.* Anything *occurs* when it takes place *by chance.* Funerals do not occur, nor do weddings.

Off. Do not couple with *from,* nor with *of;* e. g., "He jumped off [from] the table," "He took the book off [of] the table."

Old. *An old man seventy years of age* is a phrase embodying an error not rare in newspapers. Are not all men seventy years of age *old?* Do not use *of age* when you mean *old;* say, *a boy ten years old*, not, *a boy ten years of age.*

Olfactory organ. High-sounding for *nose.*

On. Very often needlessly used, and sometimes wrongly, in referring to special days. In the phrases *on last Tuesday*, *on next Sunday*, *on tomorrow*, the *on* is useless and awkward. *On Tuesday last* is still worse. Furthermore, custom has decided that we must say either, "on the 22d of June," or "June 22;" "on June 22d" and "on June 22" are tabooed.

Only. Sometimes an adverb, as in, "I only speak French," which implies that I do not write it; and sometimes an adjective, as in, "I speak only French," which implies that I speak no other language. The best rule is to avoid placing *only* between two emphatic words, and to avoid using *only* where *alone* can be substituted for it. See ALONE.

Onto. Vulgar. Say *on* or *upon.*

Oh! An interjection to be used only of surprise, grief, pain, sorrow, or anxiety. Elsewhere use "O."

Operation. *In operation* is often used where *at work* would be better, because shorter and Anglo-Saxon.

Ought. It is vulgar to say or write, "hadn't ought." *Ought not to* is the proper phrase.

Over. "Over a thousand people were there," should be "More than a thousand people were there."

Pains. When used to mean *exertion* or *trouble*, treat as a singular noun. Say, "Great pains was taken," and not, "Great pains were taken."

Panacea. "Universal panacea" is tautological.

Pantomime. There is no such word as *pantomine.*

Pants. All the authorities call it vulgar. Use *trousers* or *pantaloons.*

Partake. Means *to take part of, to share.* Notice the absurdity of this sentence: "Being left alone, he partook of a hearty meal."

Partially. Do not use for *partly. Partially* means *with unjust or unreasonable bias.*

Participate. *Take part* is shorter.

Party. Do not use for simple *man, woman,* or *person.*

Past. Not synonymous with *last. The last week* is certainly a past week, but *the past week* is not necessarily the last week, and *this week* is surely not a past week. We commonly make a subtle and almost unconscious distinction between *last week* and *the last week,* meaning by *last week* the last seven days that began with Sunday and ended with Saturday, but by *the last week,* the last seven days before the one used as a starting point.

Paven. Streets are *paved*, not *paven.*

Per. Before Latin nouns use *per;* before English nouns use *a;* e. g., *per annum, a year, per diem, a day.* Do not say *per day, per week, per month*, etc. Avoid using the Latin terms at all.

Perfect. It is very often said that one thing is more or less perfect than another, though of course there can be no degree of perfection. Likewise we read such sentences as these: "The hall was not so full as it had been;" "The spelling was not as correct in this book;" "The history is more complete than any other;" "His room was emptier than ever." Fullness, correctness, completeness, and emptiness are all conditions incapable of degree. Yet in these and similar cases so common is the application of degrees of comparison to adjectives of themselves superlative in significance, that it is a question whether phrases technically incorrect have not been made justifiable by usage. Of course it is wiser to be on the safe side and avoid them.

Perform. The true musician *plays* the piano; Miss Arabella Shoddy *performs on* the piano.

Plea. In connection with legal proceedings, not a correct synonym for *argument.* It is that which is *alleged* by a party to a suit in support of his cause. It is one of the pleadings and is written, not spoken. Therefore it is wrong to speak of a lawyer's "eloquent plea."

Plead. The imperfect and the past participle are *pleaded*, not *plead.*

Portion. Do not use for *part.* A *portion* is properly a part assigned, alloted, set aside for a special purpose; a share, a division.

Possess. Do not use where merely *have* is meant.

Practical, practicable. Discriminate between these words. A thing is *practicable* when it can be done, effected, accomplished; it is *practical* when it is adapted to use, not theoretical. There is a word, *impracticable,* but no *impractical.* Discriminate between *impracticable* and *impossible.* "A thing is *impracticable,*" says Webster's Dictionary, "when it cannot be done by any human means at present possessed; a thing is *impossible* when the laws of nature forbid it."

Practical benefit. *Practical* is superfluous.

Present. Why not say *this week, this month, this year,* rather than *the present week, the present month, the present year?*

Preside at the organ. A phrase both senseless and trite.

Preventive. Do not say *preventative.*

Previous. An awkward and long-winded substitute for *before.*

Proceed. *Go* is shorter by five letters, and in most cases gives the meaning better.

Procure. Pompous substitute for *get.*

Propose and purpose. Do not confound. To *propose* means to *make an offer;* to *purpose* means to *intend.*

Proposition. Often used when the shorter word *proposal* would be better.

Purchase. *Buy* is shorter and more forcible, and therefore far preferable.

Quite. The best way to treat this much abused word is never to use it except in the sense of *wholly.* There is little authority for its use as a synonym for *rather.*

Receive. One man may receive a thing *from*, but never *of*, another, blank forms of receipts notwithstanding.

Recipient. *Was the recipient of* means nothing more nor less than *received.*

Recuperate. Means *recover*, nothing more nor less. Use the shorter word.

Relatives. Better than *relations* to express kindred.

Reliable. J. R. Lowell calls this "an abominable word." The best authorities reject it. Better be on the safe side and say *trustworthy.*

Replace. Means properly, "to restore to its place." Wrongly used for *displace, succeed, supercede, take the place of,* and *supply the place of.*

Repudiate. Do not use for *reject* or *disown.*

Reside. Long-winded for *live.*

Resume. The unpretending man *takes*, not *resumes*, his seat.

Retire. Vulgarly substituted for *go to bed.*

Reverts back. Does anything ever revert forward?

Sales-lady. The use of this word should be confined to the "mercantile establishments" or "commercial emporiums" where the "counter-jumper" shows you an "under-vest" when you want to buy an under-shirt.

Section. Often misused for *region. Section*, being derived from the Latin word meaning "to cut off," implies a definite division. *In that section of the country* should be *in that part of the country* or *in that region.*

Sewer, sewage, sewerage. *Sewer*, the drain; *sewage*, the filth drained; *sewerage*, the system of draining by sewers.

Shortly. A questionable and long substitute for *soon.*

Signalized. Stilted substitute for *celebrated* or *marked.*

Similar to. An absurdly long way of saying *like.*

Since. Do not use for *ago* when you mean *ago.*

Social. Needless in such phrases as *a social dance.*

Species. *Kind* is shorter and is Anglo-Saxon, and therefore better in many places.

Splendid. Literally means shining. Its use to express very great excellence is coarse.

Standpoint. Rejected by all the best authorities. Use *point of view. Viewpoint* has been suggested as allowable where but one word is wanted.

State. Discriminate between *state* and *say. State* means *to make known specifically, to explain particularly.*

Stop. Do not use for *stay.* It is wrong to say that so and so is "stopping at Young's."

Subsequent. Never be so stilted and vulgar as to say *subsequent to* for simple *after.*

Sufficient. Often a long substitute for *enough*, which has the added advantage of being Anglo-Saxon.

Suicide. Must *not* be used as a verb.

Sum. Figures must not begin a sentence, and so it is sometimes convenient to begin with, "The sum of $25,000," or the like. Elsewhere in the sentence, for newspaper purposes at least, *the sum of* is worse than useless.

Suspect. You cannot suspect a man of being in his natural condition. You may suspect a man of being insane, but you do not suspect his sanity, you doubt it.

Suspicioned. Vulgar. Note the following extract from *The New York World*: "'She Suspicioned the Old Man' is a headline in *The Boston Herald*. Sad is the day when we cannot look to Boston for good newspaper English, and yet that day has arrived."

Tapis. "On the tapis" is vulgar. Say, "on the carpet." The French phrase is *sur le tapis*, and we have no right to translate two words and not the third.

That, who, which. The best writers generally use *that* as a restrictive relative, *who* and *which* as co-ordinating relatives. This distinction can be understood by careful study of the following sentences:

The house *that* he built still stands.
This house, *which* (and it) is mine, still stands.

The tallest man *that* I ever saw was Jones.
The tallest man there was Jones, whom (and him) I saw.

All men *that* are honest speak the truth.
Some men, who (and they) are honest, speak the truth.

Which may be used for *that* to avoid repetition, and you must often be governed by the ear in the choice between these words.

The. Whenever *of* immediately follows the present participle, *the* must precede it, and *vice versa.* Say *the giving of charity*, or *giving charity*, but not *giving of charity* nor *the giving charity.*

The above. An inelegant phrase.

Then. Wrongly used as an adjective, as in, "The then mayor of Philadelphia."

There. Often uselessly employed in the phrase *there are*, as in the sentence, "There are many who frown on it;" it would be briefer and in most cases better to say, "Many frown on it."

Those kind. Ungrammatical, as is also *those sort.*

To. Implies motion. "I was down to the hall" is wrong. "I went down to the hall" is right.

Transpire. Correctly used if *leak out* can be substituted for it; wrongly used if *take place* can be substituted for it.

Ult., inst., prox. Use as little as possible. Say *last month*, *this month*, *next month.*

Upon. Do not use for *on*, as in the sentence, "I called upon him to speak." *On* is shorter.

Veteran. "Old veteran" is tautological. Omit *old.*

Veracious. Say *truthful;* likewise, *truthfulness* for *veracity.*

When. Shorter and far better than *at the time that* or *at which time.* In *at the time when* three words are clearly superfluous.

Whence. It is as wrong to say *from whence* as to say *from hence* or *from thence.*

Whereabouts. Do not use as the subject of a plural verb. Say, "The whereabouts of the criminal *was* unknown," not, "*were* unknown."

Who are. The wordy writer delights in saying, "The men and women who are employed," etc. Such use of the phrase, though not ungrammatical, is often needless.

Whose. May be applied to brutes and inanimate things as well as to human beings; e. g., "The dogs whose barking I heard and the houses whose roofs I saw led me to think a village was near by."

Witness. Do not use as a big, stilted synonym for *see.*

Young. Needless in such phrases as *a young girl eleven years old.*

"*Pants* are worn by *gents* who eat *lunches* and *open* wine, and *trousers* are worn by *gentlemen* who eat *luncheons* and *order* wine."— [*Alfred Ayres.*

Shoddy people might *donate caskets* for *deceased females;* refined people would *give coffins* for *dead women.*

Reliable parties commence operations for the *erection* of a *depot; trustworthy men begin building a station.*

In the sentence, "It is rarely that this happens," *rarely* is as inappropriate as *sadly* or *wisely* or *fortunately* would be; use the adjective, *rare*, or *sad*, or *wise*, or *fortunate.*

It is an easy rule to remember that *around* denotes rest, and *round*, motion.

Remember that *storm* implies a violent movement in the atmosphere, whether with or without rain, snow, or sleet.

Be careful not to use needlessly the phrases *the other day recently*, *not long ago*, and the like. Often they detract from the force of an otherwise interesting paragraph. Moreover, they sometimes stamp as too old for printing what might without them pass the editor and make good reading. It is not always wise to be too specific about time.

Never write "this p. m." Say whether it is afternoon or evening you mean.

To say that "Henry Herrick had his house burned yesterday," implies that Mr. Herrick was an accessory before the fact to arson. In other words, this use of *had* implies volition. Therefore it is improper to use the word thus in connection with any accidental occurrence. Say, "His brother's arm was broken," and not "His brother had his arm broken.

Do not say, "The fire caused $100 worth of loss." That implies loss to have worth or value. Rather say, "The fire caused loss to the amount of $100."

"Thomas H. Hunt and lady" when "Thomas H. Hunt and wife" are meant, is an intolerable form.

Do not use *most* for *almost;* e. g., "It was *almost* (not *most*) five o'clock."

Do not treat *mutual* as synonymous with *common.* Macaulay says: "*Mutual* friend is a low vulgarism for *common* friend." *Mutual* properly relates to two persons, and implies reciprocity of sentiment.

Autopsies are *made* or *performed* ; inquests are *held.*

Evidence is a general term for that which is submitted to a competent tribunal as a means of ascertaining the truth of an alleged matter of fact under investigation. *Testimony* is, strictly speaking, the specific term for the evidence of a witness given under oath. *Evidence* is further used to cover so much of what has been submitted, as tends to proof.

When a man dies, he "leaves a wife," and she becomes a widow. He does not "leave a widow."

"Funeral from the late residence" is a common phrase that grates on the ear of every person of good taste. The *funeral* may be the ceremonies or the procession, and of course it is only in reference to the procession that the word "from" can be used with propriety, and that is not what is meant. "Late" is a useless word, so that the better phrasing would be, "Funeral at the residence."

SOME HORSE TERMS.

Riding should be restricted to riding on a horse's back; *driving*, to locomotion behind a horse. If you prefer to use the term *riding* in reference to anybody in a carriage but not holding the reins, put in the phrase "in a carriage," as, "while riding in a carriage on Broadway," etc. The confusion of the terms *riding* and *driving* is common, but deplorable, like all usages that lessen the precision of language. Another inaccuracy is prevalent in the use of the word "team," which should never refer to the vehicle, but to the animals (always more than one) attached to it. In place of the doubly incorrect phrase, "a horse and team," say, "a horse and wagon," or carriage, or sleigh, as the case may be.

Be likewise accurate in speaking of horses; remember a *stallion* is a male horse that has not been altered; a *gelding* is a male horse that has been altered; a *mare* is a female horse. In the phraseology of breeding, *horse* is often used to designate the male in distinction from the female; *foal* is the term for the offspring, whether male or female, and foals are *dropped*, not *born*; *colt* is the young male; *filly* is the young female, the term being used until she conceives her first foal. A *stud* is a collection of breeding horses and mares, and a horse *in the stud* is engaged in *serving* mares. *Turf* is the term used in connection with running races; *track*, in connection with trotting races. A *thoroughbred* is a *running* horse descended from running horses of recorded pedigree, and the term should not be applied to a trotting horse. *Imp.* is the abbreviation for *imported*. The *pacer* lifts the legs on the same side together. The height of a horse is measured in *hands*, the *hand* being four inches.

SLANG OR IDIOM.

Words are being coined every day. Leaving out those that we owe to the advances of scienee, most of them are coined by the people and make up much of the current slang. If they prove themselves needed, they gradually work up till they get into the conversation of good society and then into literature. Just when it becomes allowable to use them in serious writing, is always a puzzle. It was only a little while ago that the purists were frowning on the word *boycott*, and who shall say whether even yet *hoodlum*, *suspect* as a noun, and *boom* as applied to town growth, are firmly established? Slang is tabooed; idiom makes a Howells famous. Where shall the line be drawn? The question must be answered mainly by intuition. Read good writers, listen to good speakers, and you will acquire a sort of literary conscience that will be your best guide.

"Newspapers and novels alike keep their 'pet words'—words which, like other pets, are often in the way, often fill places that belong to their betters. A good speech is termed 'breezy' or 'neat'; a good style, 'crisp' or 'incisive'; an 'utterance' or a comely countenance, 'clear-cut' or 'clean-cut.' Bad features are 'accentuated' by sickness. Lectures are 'punctuated' with applause. Many things, from noses to tendencies, are 'pronounced.' A clergyman 'performs' at a funeral; a musician 'officiates' at the piano-forte. Many questions are 'pivotal.' Many things, from a circus to a new book, have an 'advent.' Every week something is 'inaugurated' or 'initiated.' 'Factor' and 'feature' appear in the oddest company, and 'environment' has become a weariness to the spirit.

"Newspapers and novels are each fond of the last new word that has crept into the slang of the day from some quarter too obscure to be known or too vulgar to be named. We read, for example, of schemes 'for raking in the dimes.' One poetical paragraph ends: 'It pulls one up dreadfully in one's reverie to hear,' etc. Newspapers 'take stock in' a senator, and 'get to the bottom fact' of a discussion. The hero of one novel is 'padded to the nines'; the heroine of another has a brow, eyes, and face that are all 'strung up to the concert-pitch.' The journalist's candidate and the novelist's villain alike 'put in an appearance.'" — [*Prof. A. S. Hill*, "English in Newspapers and Novels," *Scribner's Magazine*, September, 1887.

THE USE OF TITLES.

The ordinary use of titles in writing should conform to custom. Though Professor White may be a Ph. D., the chances are that his associates and friends speak of him as "Professor," and not as "Doctor," and so you should write, "Prof. J. W. White." If a man's friends apply to him indiscriminately two titles such as *Colonel* and *Judge*, it is better in writing to use the title of the office now held or last held. If a man usurps a military title by serving on some Governor's staff or by getting elected an officer of some of the bombastic secret societies recently formed, do not indulge his conceit by giving him the title in print unless his name has come to be inseparable from it. It is a pity that military titles cannot be preserved for those that have seen service, or at least acquired a military education, and thoughtful writers ought not to aid in debasing appellations that should indicate nothing but the rewards of performing patriotic duties.

A. B. and B. A. Both mean *Bachelor of Arts*, the lowest degree conferred by a college or university. *A. B.* is the American form; *B. A.*, the English. Likewise *A. M.* is the American abbreviation for *Master of Arts*; *M. A.*, the English.

Dr. *Doctor* is the highest degree conferred by a university in divinity, law, medicine, music, philosophy, or science, entitling the recipient, as the case may be, to the initials *D. D.*, *L.L. D.*, *M. D.*, *Ph. D.*, etc. Outside educational circles it is not customary to apply the prefix "Dr." to the names of any but Doctors of Divinity and Doctors of Medicine.

Esq. Of the word *Esquire* Webster says: "In England, this title is given to the younger sons of noblemen, to officers of the king's courts and of the household, to counselors at law, justices of the peace while in commission, sheriffs, and other gentlemen. In the United States, the title is given to public officers of all degrees, and has become a general title of respect in addressing letters." In this country we are all gentlemen, nominally at least, and so the title has no proper place in print as a social distinction. It is, however, especially common to use *Esq.* to designate members of the bar, and it might be well never to use it in print except after a lawyer's name; at best, though, this would be but a matter of convention, as lawyers have no particular and exclusive right to the title.

Hon. *Honorable*, *Right Honorable*, and *Most Honorable* are titles given in England to Peers, their families, and persons holding certain public positions. In this country the title *Honorable*

has been used indiscriminately, and, like all other of our titles, has been much abused. Yet if rightly applied it might serve a not wholly undesirable end in giving proper distinction to men who hold or have held high public office. The three professions of medicine, the ministry, and the law have their titles of *Dr.*, *Rev.*, and *Esq.*, or *Judge*, and the office-holding profession, which should be equally honorable, ought to have a common designation, at least for its higher grades. It might be well to prefix *Hon.* to the name of no legislator below the grade of a State Senator, and of no administrative official below the grade of a Mayor or the head of a State Department.

Miss. You may say either *the Misses Brown* or *the Miss Browns*.

Mr. Should be used for but two purposes, — to distinguish men from women, and to confer what may be called a social nonor. When the Christian name is used, the title is not necessary, and when only the initials are used, the omission of any title whatever implies that the name is that of a man. Therefore the only considerable use of the title *Mr.* that is justifiable in newspapers, is its use in accounts of society happenings, and the more sparingly it is used in these cases, the better.

Mrs. In speaking of a married woman, use her husband's name with the prefix *Mrs.* or, if she be well known, use her Christian name without the *Mrs.*; e. g., *Mrs. John Jones*, or, *Harriet Beecher Stowe*. An excellent and growing practice, when the Christian name is used, is to prefix the *Mrs.* in brackets; e. g. [*Mrs.*] *Mary Brown*.

Officer. Generally applied too indefinitely to policemen. The police force has its officers like any other organization and the term should be restricted to those that have a right to it. The privates of the police force are called *patrolmen* in most places, and if one of them made the arrest, say *Patrolman Johnson* or *Policeman Johnson* did it, not *Officer Johnson.* To be sure, they are all "officers of the law," and the command, "Officer, do your duty," or the like, is frequent, but that does not lessen the desirability of an exact use of the term in descriptive writing.

Rev. A clergyman is styled *reverend;* a bishop, *right reverend* ; an archbishop, *most reverend.* In England, a dean is styled *very reverend.* There has been discussion as to whether the article should be prefixed to *Rev.* and *Hon.*, some of the purists censuring severely its omission. They argue that "reverend" and "honorable" are not titles at all, but are mere adjectives, and so we should say *The reverend Mr. Smith* and *The honorable Mr. Jones*, just as we would say *The good Mr. Smith* or *The courteous Mr. Jones.* Technically they are right, but this appears to be one of the cases where custom has defied rhetoric. *Reverend* and *Honorable* have to all intents and purposes become titles, and the purists inadvertently admit it by directing us to write *Rev.* and *Hon.* with a capital letter. Were their theory to be carried out, we ought to write *The rev. Mr. Smith* and *The hon. Mr. Jones*, whereas that would now appear ridiculous. The same turning of adjectives into titles has been seen in such cases as that of *Fighting Joe Hooker.* Who would think of writing, "The charge was led by fighting Joe Hooker?" It is not improper to speak of *The Rev. Mr. Beecher* or *The Hon. James G. Blaine*, but the

omission of the article is certainly not vulgar, and for newspaper purposes it is desirable.

The use of *Rev.* or *Hon.* without the man's initials or given name, or the insertion of *Mr.*, as, for instance, either *Rev. Jones*, or *The Rev. Jones*, is decidedly vulgar.

Do not put a title before and another after a man's name.

From the following either the prefix or the affix should be omitted :—

Rev. Henry Ward Beecher, D. D.
Hon. Roger Q. Mills, M. C.
Hon. James G. Blaine, Esq.
Mr. Grover Cleveland, Esq.

The omission of the period after abbreviated titles, printing them, for example, *Mr Horace Brown*, or *Dr Charles Ames*, has not won general approval in this country, though some papers, among them the *Springfield (Mass.) Republican*, follow that custom. Unless you write regularly for one of these papers, put in the period.

CONDENSATION

The best writer is the one that can convey the most ideas in the fewest words. Next to the ability to see and to describe, the ability to condense is of the most value in newspaper work. Verbiage is so common and natural in both conversation and writing that even the best speakers and writers do not always conform to some of the directions in the foregoing pages and to those that

follow, but it is none the less desirable to try to conform to them. Of course it will be understood that for the sake of euphony or rhythm it will occasionally be found well to use the longer form or synonym.

In general, however, of two words that mean alike, use the shorter. To avoid repetition of words, a longer synonym may be employed, (as in this case, where *use* appeared in the preceding sentence, and *employed* is now substituted,) but never hesitate to repeat where the substitution of any other word will cloud the meaning. Never strain language for the sake of using a synonym. "I learned from Macaulay," says Freeman, the historian, "never to be afraid of using the same word or name over and over again, if by that means anything could be added to clearness or force." Avoid *the former* and *the latter* where possible. The repetition of the same meaning in slightly different words is a worse fault than the repetition of the same word.

Other things being equal, the simpler and briefer forms should be chosen. From the following phrases it is often better, for brevity's sake, to omit the particle :—

Accept of	Descend down	Open up
Address to	Deliver up	Remember of
Admit of	Dress up	Restore back
Approve of	Eat up	Return back
Ascend up	Enter in	Rise up
Attain to	Examine into	Seek for
Breed up	Fill up	Shut up
Bridge over	Follow after	Sink down
Combine together	Forbear from	Slur over

Connect together	Freshen up	Taste of
Consider of	Lift up	Trace out
Gontinue on	Lock up	Treat upon
Converse together	Look out of	Unite together
Cover over	Meet together	Wake up
Crave for	Mix up	Wash up
Curb in		

From the following, omit the words in brackets:—

First [of all]	Throughout the [whole]
Last [of all]	[Universal] regard of all
The [latter] end	In [the year] 1860
[Over] again	In [the town of] Melrose
Nobody [else but him]	[First] began
[Most] perfect	A[n actual] fact
[At] about	The story is [a] credible [one]
Red [colored]	Will take place [on] Sunday
Both [of them]	Seldom [ever]
They [both]	Great [big] or [Great] big
[New] beginner	Little [bit]

I may [perhaps]
[On motion] it was voted to adjourn.
A resident of Gorham, [situated in] Maine.
He was [at work] ploughing his field.
A man [who was present] saw the accident.
He [was a married man and] leaves a wife and son.
Among those present were ——— [and others].
The house is [completed and] ready for occupancy.
May 14, at a meeting held [on that date].

Here are some equivalents:—

United in marriage = married.
Made a motion = moved.
Placed in nomination = nominated.
Effected an entrance = entered.
All of a sudden = suddenly.
Destroyed by fire = burned.
At the present time = now.
Manufactory = factory.

Do not spell *forward, backward, homeward, afterward, downward, toward, earthward, upward,* and *heavenward,* with a final *s*. The letter is useless, and it takes time and space.

The too-explicit writer says "the lodge will meet Tuesday evening, January 15, 1889, at 7.30 o'clock P. M.," where "January 15, at 7.30 P. M.," is all the detail necessary in a newspaper. According to this writer "the lodge has extended an invitation to the Board of Grand Officers to be present and take part in the ceremony." The lodge in reality "invited the Grand Officers to take part in the ceremony"; they surely could not take part if they were not present. After the affair this same writer says, "the lodge celebrated its anniversary by giving a supper," though the necessity of the word *giving* does not appear. After "the gathering had assembled" and "the large audience that filled the hall" had heard the entertainment, the people "adjourned to the banquet hall (supper room?)," where the always "bounteous collation was enjoyed." "After the cigars had been lighted," as usual, "speech making was in order and

addresses were made," as if addresses might be made if speeches were not in order. Then "District Deputy Grand Commander John Brown was presented with a jewel by Brother B. B. Smith," when the paper wants to say that "B. B. Smith presented a jewel to D. D. G. C. John Brown." According to the report Deputy Brown said he would do all that lay in his power to organize a lodge in the town of Smithley, as if his hearers cared whether Smithley was a town or city, and whether he would do all that lay in his power or all he could. At another meeting of this lodge the business was "proceeded with" very slowly, instead of being "transacted." Some member "desired" the lodge to occupy a new hall "providing" the "expense" would not be too "heavy." He really "wanted" this if the "cost" would not be too "much." "A great majority of the members," instead of "most of the members," "antagonized" instead of "opposing" the project. It was announced that another member had "sustained an accident," which sounded better than "met with an accident," but he was "recovering from its effects," or in other words "getting well." It seems he had been thrown "a distance of fifty feet" by an explosion, though what fifty feet could be but "a distance" did not appear.

ERRORS OF ARRANGEMENT.

45. Among the most amusing errors in the use of language, are those that result from bad arrangement of words. The following examples, many of them from recent newspapers, will illustrate this. The words or phrases in italics are misplaced:

"He blew out his brains after bidding his wife good-by *with a gun.*"

"An *unquestioned* man of genius."

"They will *not merely* interest children, but grown-up persons."

"We *never* remember to have seen," etc.

"I saw a man talking to the Rev. Mr. Blank, *who was so drunk he could hardly stand.*"

"The action of Mr. Walker is condemned on all sides *in removing the windows and doors.*"

"The snake remained coiled about his limb until he ran home, nearly a mile, *and was dispatched by his mother.*"

"The tannery property at Milford has been sold to A. J. Foster, who has a currying business in Woburn, and a morocco business in Boston Highlands, *for* $7,000."

"Carrera died *on the same day that President Lincoln was shot* and was buried with great pomp."

"A little girl was struck by some cars that were being switched in the yard *and crushed.*"—*Buffalo Express.*

"The buildings were begun in 1876, and Mrs. Stewart met Bishop Littlejohn and the clergy of his diocese on the 8th inst., *for the purpose of opening them.*"—*Illustrated London News.*

The St. Mary's (Md.) Enterprise relates that a few days ago a buggy occupied by gentleman and lady caught fire from a brick that was heated for the benefit of the lady's comfort while on the road to Leonardtown.

"Erected to the memory of John Phillips accidentally shot *as a mark of affection by his brother.*"

"The Present Constitution.— Hon. John D. Long Tells How It Came to be Adopted in a Lecture in the Old South Course."

"The Norristown Herald is happy over a new Hoe press, and points with pride to the fact that it was started in the last century." [The clauses connected by "and" should be reversed.]

The *Waterville Mail* said that a Waterville young lady of somnambulistic tendencies (addicted to sleep-walking?) found herself in her father's stable by the side of a vicious horse *in her night-dress.*

The head-lines of the *Manchester Union's* report of Sunday services read: "'SINFUL PLEASURES,'—THE FIRST OF A SERIES BY REV. C. W. HEIZER."

Advertisements from English newspapers: "Lost—A cameo brooch, representing Venus and Adonis whilst walking on Sandy Mount, on Sunday last." "Wanted—A nurse for an infant between twenty-five and thirty, a member of the Church of England, and without any followers."

In the Morning Chronicle's account of Lord Macaulay's funeral occurred the following sentence: "When placed upon the ropes over the grave, and while being gradually lowered into the earth, the organ again pealed forth."

MIXED METAPHORS.

46. Take care not to mix your metaphors. Here are some examples of this error from recent newspapers:

"Bill Nye is on the tidal wave. He is too original to ever lose his grip, to speak plain."—[Notice "to ever lose" and "to speak plain."]

"The chariot of revolution is rolling onward and gnashing its teeth as it rolls," is what a Berlin revolutionist told the students in 1848.

The regular correspondent of a Boston paper wrote the following sentence in one of his letters: "It was bastard-born so to speak, — the unwelcome offspring of an ill-considered and hastily-conceived scheme for a new City Hall, which was railroaded through the City Council under whip and spur, and finally collapsed because in the end nobody cared to father it."

The *Boston Journal* editorially declared that Fred Douglass would not "be blinded by the noise of brass bands."

A correspondent of the *Hartford Times* wrote thus of Mr. Blaine's course: "Like the drowning man, he did not let the grass grow under his feet before snatching at a straw. From the festal capital of France sounded a bugle blast that sent an electric thrill of no narrow vibrations through the grand old party, whose worn-out bloody shirt was rapidly transforming into a funeral shroud."

47. SOME WORDS WITH PUZZLING PLURALS.

Singular.	*Plural.*	*Singular.*	*Plural.*
Addendum	Addenda	Genius	Geniuses(men) / Genii(spirits)
Aide-de-camp	Aides-de-camp	Hypothesis	Hypotheses
Analysis	Analyses	Larva	Larvæ
Appendix	Appendices / Appendixes	Magus	Magi
Bandit	Banditti / Bandits	Matrix	Matrices
Beau	Beaux / Beaus	Memorandum	Memorandums / Memoranda
Chef d'œuvre	Chefs d'œuvre	Miasma	Miasmata
Cherub	Cherubim	Parenthesis	Parentheses
Crisis	Crises	Phenomenon	Phenomena
Criterion	Criteria	Seraph	Seraphim
Datum	Data	Spoonful	Spoonfuls
Dictum	Dicta	Stigma	Stigmata / Stigmas
Effluvium	Effluvia	Tableau	Tableaux
Erratum	Errata	Terminus	Termini
Facetia	Facetiæ	Thesis	Theses
Focus	Foci	Tumulus	Tumuli
Formula	Formulas / Formulæ	Vertebra	Vertebræ
		Virtuoso	Virtuosi

PUNCTUATION.

48. It is foolish for a newspaper writer of any grade to suppose that the desk-editor or proof-reader exists mainly for punctuation purposes. It is the duty of every writer to punctuate his own copy to the best of his ability. It is a strange fact that some reporters and correspondents who have been writing for the press for years,

constantly break even the few very simple rules that follow, thus imposing needless drudgery on somebody.

49. Put a period after every sentence that does not require an interrogation or exclamation point; after every abbreviated word that is not abbreviated by an apostrophe for letters omitted; after Roman numerals.

50. Use the colon when introducing a speech or quotation consisting of more than one sentence; before a series of propositions or statements formally introduced by *as follows*, *namely*, *thus*, etc.; and before a short quotation formally introduced.

51. When two or more clauses of a sentence are not so closely connected as to admit the use of a comma, a semi-colon is used.

52. Bigelow well says; "Commas are properly used, not for the purpose of showing where pauses are to be made in reading, but to present to the eye the proper grammatical construction of the sentence, so that one reading a new book or newspaper cannot fail to perceive the meaning at first sight." It is clear, then, that only a good grammarian can use the comma correctly, and so I must beg leave to refer the reader to any of the many good works on grammar or rhetoric.

53. An indirect question should not have an interrogation-mark after it.

54. *Oh!* always requires the exclamation-point immediately after it, save when the sentence has an exclamation-point at the end. *O* should never have the point immediately after it.

55. Note the difference in the use of parentheses and brackets. The use of brackets is restricted to interpolations, corrections, notes, or explanations made by writers in quotations from others, or by editors in editing works.

56. All nouns in the singular number, whether proper names or not, and all nouns in the plural ending with any other letter than *s*, form the possessive by the addition of the apostrophe and the letter *s*. The possessive pronoun never takes the apostrophe.

57. Probably quotation-marks cause more serious errors in the daily newspaper than any other of the marks of punctuation. It is a common thing to see a quotation begun and never ended. Often the misuse of the marks puts the responsibility for the words on the wrong person and sometimes it is impossible to tell who is responsible for them,—the writer, the speaker, or some third person quoted by the speaker. The fault is usually that of the writer, sometimes that of the compositor. The proof-reader cannot be blamed, because of the disconnected way in which newspaper proofs usually come to him. The writer should be very careful to make the quotation-marks large and clear, that they may not be mistaken for commas or apostrophes. The compositor should exercise equal care. Double marks should precede and follow direct quotations; where one quotation occurs within another, single marks only should be used. If the quotation does not begin a paragraph, none should be made before its close. Every new paragraph or stanza of the quotation should have the beginning marks, but only the last should have the closing marks. A paragraph of a quotation within a quotation has both double and single marks at the beginning, but only the single mark at the end, unless it closes the whole quotation, when it has both single

and double. In quotation do not repeat typographical errors and mis-spellings unless you wish to hold printer or author up to ridicule.

58. The fashion changes in punctuation as in everything else, and it is the fashion now to use capital letters sparingly; once every prominent word was capitalized, and the style may still be seen in the letters of very old people. Fashion also now frowns on the use of italics to emphasize single words. They are now rarely used with propriety except for words distinctly foreign. Many people, especially women, have a habit of underscoring words they wish to emphasize, and those who have acquired the foolish habit find it hard to bear in mind that the printer will set underscored words in italics. Therefore it is wise not to acquire the habit. It may not be the fashion, but it is surely the tendency of the fashion, to discard the semi-colon and the colon. Wherever the comma can serve the purpose formerly effected by the semi-colon, preference is given to the comma and the colon is now seldom used except in formally introducing quotations, extracts, etc. (By the way, when the extract or quotation thus introduced contains more than one sentence, a new paragraph should begin with it, but if only one sentence, it is usually "run in," as the printers say. If the new paragraph is made, the colon is followed by a dash; if not, the dash is omitted.) If the colon and semi-colon are used, it is surely worth while to use them intelligently, and not indiscriminately, for their object is often only to express fine shades of meaning, and this requires a clear understanding of the exact significance of the points themselves. Especially obnoxious is the habit many people have, of writing these points so carelessly that the compositor cannot tell which of them is meant,

59. The best way to learn to punctuate is to take a well-printed book and ask yourself the significance of every punctuation mark in as many of its pages as you can find time to study. No two newspaper offices punctuate alike. The best way for you to find out about the punctuation of the paper for which you write, is to study its columns.

PROOF-READING.

60. To make sure that printed matter shall appear as you wrote it, or as you want it to appear, you must stipulate with the printer that he shall show you a "proof," which is a rough print made as soon as the type is set. Unless this stipulation is made, you can make no just complaint if errors have crept in and been unobserved. Newspapers almost never submit proofs to contributors outside the office unless they are especially requested, but the request will be almost never refused. Job printers, too, seldom send proofs voluntarily. Some of the magazines send them without the asking, and some do not. Book printers usually take the trouble to consult the author's wishes, and every wise author takes the chance to verify his work.

61. It should be the writer's aim to have his copy before it leaves his hands, just as he wants it printed. Changes in proof that could have been avoided by care with copy, make a needless cost and a sheer waste to somebody. If the writer is paying the printer, such changes are at the writer's expense, and they often make not the least considerable item in the bill. If the publisher, whether it be of book, magazine, or newspaper, pays the charges, the writer that has been careless, inflicts on him the unnecessary loss. Of course the look of a thing in print is often different from its look in manuscript, and then changes may be

pardonable, but it is the duty of the literary workman to realize beforehand how the types will make his sentences read, and the better workman he is, the less work will he make the printer.

62. The first proof is known as the "galley proof," because it is taken from the type while yet in the "galley," or frame, and not made up into pages. The printer's proof-reader corrects on it the compositor's errors, and if they are many, usually has them corrected in the type before any proof is submitted to the writer. If not, the writer also makes his changes on this first proof.

63. After the type has been corrected, or presumably corrected, another proof is taken, known as the "revised proof," or, more commonly, the "revise." The careful and particular writer will also demand a look at this, to see that the changes he wanted have been made. In fine book work, a third and even a fourth proof is sometimes submitted, but every new proof means of course added expense to somebody. After the last "revise" has been returned, if it is proof of a book or a magazine article, the matter is made up into pages, and then "page proofs" are taken which it is desirable the author should see for fear lest in handling the type some lines may have been transposed, or some other accident have happened. Changes in page proofs are more costly than in galley proofs, for if they consist of adding or taking out more than a few words, they necessitate "making up" anew at least two pages and perhaps several more. An inexperienced printer may neglect to send any proofs till the matter has been made up into pages, and it will do no hurt always to stipulate that galley proofs shall be submitted.

Ital. 68 Writing for the Press. Corrected proof-sheet

□ 64. Proof is read in the printing-office by two persons, one who reads the proof itself, the "proof-reader," and one who reads the copy, the "copy-holder.' In book offices the copy-holder reads aloud from the manuscript while the proof-reader looks down the proof. In newspaper offices, why time is more precious and the utmost accuracy not so essential, the processis usually reversed, the copy-holder being the listener. The writer, being thoroughly familiar with the subject matter, can safely read proof by himself, but where figures and names are plenty, he will find the help of a friend useful. 65. If you feel obliged to strike out a single word from proof, try to insert another, if possible, about the same length and in the same line, or at least in the same sentence. ~~If you make a new paragraph in page proof, take out some words or sentence.~~ The insertion of several words, or the erasion of several, may necessitate the re-arranging of many lines and so make a ~~mighty sort~~ of trouble if the paragraphs are long and the change does not come near the end of one. The addition or subtraction of words enough to make an even line does little harm, except in page proofs. When a cross-line is inserted in newspaper proofs; try to take such words for the cross-line that the next word after is one that begins a line. By the way, the proper marks for such ~~cross line~~ are paragraph marks before and after the words to make it, with a continuous line drawn under these words from ¶ to ¶. The best newspaper practice is to have these cross-lines not break, i. e. to take only enough words to make one line in the heavy-faced type used for them.

caps lead 66. Never hesitate to use the proof marks GIVEN HERE OR TO be found in the rear of dictionaries. They will be understood by every printer ~~who knows his business~~. good deal

[EXPLANATIONS: — "Ital." stands for *Italics*; "□", *indent*; "stet", *let it stand*, with dots under the word that is not to be taken out; "⌣", *less space*; "X", *bad letter*; "⊥", *space sticking up*; "w. f.", *wrong font letter*; "⊏", *move words toward*; "caps", *capital letters*; "s. c.", *small caps*; "l. c.", *lower case*; "⌒", *no space*. "Qy." was written by the proof-reader, and was a *query* about the word *erasion*. The author approved the change to *erasure*, and so drew a line through "Qy." The sign to the right of "*reads*" in the third line indicated that the letter "s" should be inverted. The *dele* sign took out the hyphen from "printing-office", and the sentence in the middle of the page. The other marks are self-explanatory.]

64. Proof is read in the printing office by two persons, one who reads the proof itself, the "proof-reader," and one who reads the copy, the "copy-holder." In book offices the copy-holder reads aloud from the manuscript while the proof-reader looks down the proof. In newspaper offices, where time is more precious and the utmost accuracy not so essential, the process is usually reversed, the copy-holder being the listener. The writer, being thoroughly familiar with the subject matter, can safely read proof by himself, but where figures and names are plenty, he will find the help of a friend useful.

65. If you feel obliged to strike out a single word from proof, try to insert another, if possible of about the same length and in the same line, or at least in the same sentence. The insertion of several words, or the erasure of several, may necessitate the re-arranging of many lines and so make a good deal of trouble if the paragraphs are long and the change does not come near the end of one. The addition or substraction of words enough to make an even line does little harm, except in page proofs. When a cross-line is inserted in newspaper proofs, try to take such words for the cross-line that the next word after is one that begins a line. By the way, the proper marks for such cross-line are paragraph marks before and after the words to make it, with a continuous line drawn under those words from ¶ to ¶. The best newspaper practice is to have these cross-lines not "break," i. e. to take only enough words to make one line in the heavy-faced type used for them.

66. NEVER HESITATE to use the proof marks given here or to be found in the rear of dictionaries. They will be understood by every printer.

67. The author should never rub out proof marks with an eraser, but if he wishes to cancel them, should draw a line through them.

68. When the proof-reader is in doubt about some change or wishes to call the author's attention to what may or may not be an error, he puts a question mark, ?, or Qy., for "Query," in the margin, next the mark indicating his idea of the desired change, if he ventures any. In that case it is the author's duty in the first place to draw a line through the ? or *Qy.*, to show that he has noticed it. If he wants the proof-reader's suggestion to stand, he does nothing to it, the line through the ? or *Qy.* being approval enough. If he disapproves the correction, he draws a line through that also.

69. Book, magazine, and job printers usually submit the copy with the proof, and when this is done the copy should always be returned with the proof. If the first proof is sent with the "revise," or if two proofs are sent, one with the proof-reader's corrections and the other for the writer's, both should be returned.

70. It is better to correct proofs with ink than with pencil, especially when they are to be sent to a distance, as pencil marks are likely to become illegible.

NEWSPAPER WRITING.

71. First of all, study the columns of the paper for which you write. Note the system by which the styles of type are used. Mark the position of dates; the way letters to the editor are addressed; the use of "sub-heads" and "cross-lines;" the style

of punctuation and capitalization; and the many other points on which uniformity is desirable. Every newspaper has definite forms for summaries of sporting matters, such as base-ball and cricket games, trotting and running races, lacrosse and polo matches. Note the forms used in the paper for which you write, and always follow them. Shipping news, market reports, and other department matter is often formulated.

72. Every well-ordered composing-room has what is called its "style," i. e., its system of printing words that may be printed in two or more ways. For instance, Boston's chief thoroughfare may be printed "Washington Street," "Washington street," or "Washington St." The paper for which you write, will always print it in one way, and you will save somebody time and trouble if you will notice what that way is, and write it so in the first place. Some offices spell out figures up to fifty, and use the Arabic numerals for higher figures; e. g., "thirty-seven," "87." Notice where the change is made from letters to figures in the paper for which you write. It is in the matter of abbreviations that observation on this point is most desirable.

73. Put your name on everything you write, at the top of the first sheet.

74. Date everything sent by mail, messenger, or telegraph. Whenever anything is dated, use tenses, the words "to-day," "yesterday," etc., in reference to the date. When it is not dated, use them in reference to the date on which the matter is to be printed. If matter be intended for use on any special day, such as Sunday, or in any special department, such as the sporting department, always make a note of it on the envelope

75. Newspaper custom varies as to the use and form of date-lines. If you are not certain about the practice of the paper for which you are writing, it will be best to follow this system: Use a date-line for matter from any other place than that in which the paper is printed, even if it is only a suburb, provided the matter is of more than local interest; insert the name of the State if it is other than the State in which the paper is printed. A few papers, notable among them the *Springfield (Mass.) Republican*, print a great deal of telegraphic matter without any date-line, but this plan does not seem to be spreading.

76. Everything in the nature of news should be sent or given at the earliest possible moment to the editor who is to take charge of it. Nowhere else is time so precious as in the newspaper office.

77. Whenever time permits, read over what you have written before anyone else sees it; never act on the principle that as some one else is to edit it, you need not exercise care. After the matter appears in the newspaper, read it over to see what changes have been made, that any errors you have committed may never be repeated.

78. Editors often find it hard to judge of the relative value of news items sent by mail from a remote city or town, and if lack of room makes it necessary that some shall be omitted, the decision is made easier if the important items are designated by a note on the margin or on a separate sheet. A story that can wait as well as not should be marked, "When Room," on the top of the first page. Anything of especial consequence that the correspondent believes no other paper will get, may well be marked, "Exclusive."

79. Below the end of every article write the word "Rule," so the editor will know that it is completed. If the last sheet handed or sent in does not end the article, write at the bottom, *More to come.* An addition to something already in the hands of the news-editor, or part of an account (not the introduction) of which others have written or are to write the rest, should be marked *add Police Ball,* or whatever it may be. The introduction should be marked *lead Police Ball,* or whatever it may be. By the way, do not use the word *lead* carelessly on copy for the printer; if standing alone, he may think it means *Use leads* (the strips of metal used to increase the space between lines of type.)

80. Never address an article intended for publication to any particular person connected with a newspaper, unless it requires his personal notice before it goes to the printers. The most common blunder is to address news packages to the managing editor, using his name and not that of his position. If the paper prints both morning and evening editions, the chances are even that the news will be delayed twelve hours, for no managing editor is on duty more than half of the twenty-four. The envelope should be marked "News," and then it is best not to put the managing editor's name on it, for, if he ought to look it over, it will get to him anyway, and if there is no need of his seeing it, chance of delay will be avoided.

81. Keep different articles separate; that is, page and fold them separately. Annoyance is often caused by the consecutive writing of paragraphs destined for different departments of the paper. Paper is cheap, and it is wise to begin every topic on a new sheet, except of course in the case of short notes of the same general character.

82. Do not attach a clipping to a sheet of copy with a pin when you can use mucilage or paste, especially if the copy is to be transmitted by mail or messenger. In pasting a clipping, run the brush over its whole length, for it is likely to be cut in the composing room, and a part that was not pasted might get lost.

83. In lists of names where residences are given, group those from the same place so as to avoid using the name of the place more than once. Write first the names of the people of greatest prominence, so that if lack of space compels part to be covered by the usual phrase *and others*, the most important names can be printed without re-writing the list.

84. In the case of a relatively unimportant election of officers, if all are re-elected, say so without giving the list; if there are but few changes, give the names of only the newly elected, saying that the rest were re-elected.

TELEGRAPH CORRESPONDENCE.

85. Never send a telegraph despatch to any paper unless (*a*) you have general authority to do it, (*b*) you have received specific instructions, or (*c*) the pressure of time and the importance of the news seem to you to warrant your proceeding without authority or instructions.

(*a*) An appointment as a regular correspondent of a newspaper does not as a rule convey authority to use the telegraph without specific instruction in each instance.

(*b*) If the correspondent knows in advance of some important meeting, celebration, or other affair that cannot be reported

in time by mail, he should write to his editor and ask for instructions. If time will not allow that, or if the news is of the unexpected sort, like the news of a murder, fire, explosion, or other catastrophe, the request for instructions should be made by wire, in which case it is known as a "bulletin" or "query." Few papers of consequence are unwilling to pay the telegraph tolls on bulletins, whether sent by regular or unknown correspondents, but still an unknown correspondent has to run some risk of having to pay these tolls. Despatches sent without bulletins by unknown correspondents are almost invariably returned to the sender for payment, when not accepted, and most papers also make it a rule with regular correspondents to return for payment of tolls matter sent without a bulletin and not printed. Some editors always make a reply to bulletins, either accepting or declining, but many do not, and the rule is that no reply means "No."

(*c*) Important news secured late is often sent without bulletin, but seldom profitably by inexperienced telegraph correspondents. Few kinds of newspaper work require better judgment or more skill. Regular correspondents can usually send safely without bulletins despatches of 100 words or less. In the case of a long story that the correspondent has no time to bulletin, he often sends his first sheet of copy to the telegraph office a little ahead of the rest, and prefaces the story with a sentence like this: "One thousand words on ———. Stop if you do not want." Then if the editor does not want it, he can stop it before more than one sheet has been sent.

86. Do not send more words than are ordered unless you are unusually positive that your knowledge of facts or the develop-

ments after the bulletin was sent, make your judgment better than the editor's, whose knowledge is of course limited by the bulletin. Remember that his order is often determined by the space available or by other considerations of which you know nothing. A variation from his order of one-tenth the number of words one way or the other will seldom be censured.

87. Most newspapers publish more than one edition. Afternoon papers often have five or six editions, and morning papers two or three. All correspondents should learn at what hour the last edition goes to press, and every local correspondent should inform himself about the edition that goes to his town. The correspondent should remember here as always that time is an all-important factor. He should be sure to give time enough to get his despatches "through," allowing at least an hour for the transmission of even a short telegram. It is seldom excusable to delay beyond midnight the filing of despatches for a morning paper, or beyond 2 o'clock for an afternoon paper. The earlier a despatch is filed, the more likely it is to get printed. In sending despatches to a paper at a distance, do not forget to take into account the difference in time. Correspondents should never order matter for morning papers sent before 6 o'clock, though it may be filed at the telegraph office earlier with instructions to send after that hour, thus securing night rates.

88. When long despatches are filed at the telegraph office where several wires can be secured, time will be saved if the order is given, "Send by letters," and the despatch is divided into three or more parts, with pages numbered respectively, "1a, 2a, 3a," etc., "1b, 2b, 3b," etc., "1c, 2c, 3c," etc.

89. Instructions to the operator, written at the beginning of the despatch, will secure attention to paragraph marks.

90. Telegraph correspondents should always sign their full names to despatches, and not simply their initials or surnames. When correspondents employ substitutes to send despatches, the name of the regular correspondent, and not that of the substitute, should be signed.

91. Few big papers now want despatches "skeletonized," i. e. sent with the articles and other minor words omitted. If corresponding for a small paper get instructions beforehand on this point.

92. The following extracts are from articles by William H. Hills in *The Writer* for April, May, and June, 1887: —

"Always begin your story with a short, strong sentence. Come to the point at once. Don't waste words telling what you are going to tell. Go ahead and tell it. What you want is to interest your reader at the outset, and if your story is going to interest him at all, the main fact put at the beginning simply and strongly will attract his attention quicker than anything else.

"Don't get the idea into your head that because a sentence is simple it must be commonplace.

"Do away utterly with the idea that writing a special despatch, to be sent by telegraph to a paper 1500 miles away, is essentially different from writing a story to be printed in your own city.

"Always be truthful in writing your despatches.

"Study the style of the paper to which you are telegraphing. Notice how much space it gives daily to telegraph news. Notice

with what sort of news that space is filled. Notice what kinds of despatches are printed in full, and what kinds of despatches are condensed to a paragraph. Notice, more than anything else, the disposition of the despatches you yourself may send."

93. Bear in mind that the conditions under which your news-editor works, vary much at different seasons, and even from day to day. The size of the paper usually being a fixed quantity, the amount of advertising determines the space that can be given to news; and then the amount of news on hand determines the space that can be given to each subject. Advertising generally is lightest on Monday and increases toward the end of the week. News is dull on Sunday nights, so that the correspondent then has the best chance to get long stories printed. There is not much routine news on Fridays, but often the advertising for Saturday's paper is heavy, especially if no Sunday edition is printed. News fares badly Saturday nights, and usually has to be sent earlier than on any other night in the week. When Congress or Legislatures are in session there is always less room for general correspondence, and political campaigns of course make great demands on the news columns. After election day there is a period of reaction during which the correspondent thrives until the holiday advertising sets in. June is a crowded month because of school and college graduations. In July and August news is usually dull and advertising light. These and other considerations that will present themselves should govern the correspondent in hunting for news and in sending bulletins.

94. In measuring copy or printed matter it is safe for newspaper purposes to assume that the average number of words in a line found by counting the number in a few lines, is the correct

average for the whole thing. The number of words may always be estimated; no editor demands an exact count. Therefore in measuring slips for making out bills, it is safe to count the words in any inch and multiply by the number of inches. Compound words count as two words. When an editor orders 1000 words, he means an article that will fill about the space that 1000 ordinary words would occupy. The lines in most newspapers average between seven and eight words. The news columns of most newspapers are set in nonpareil, and there are twelve nonpareil lines to the inch. The columns are usually between twenty and twenty-four inches long, so that the number of words in a news column ranges from 1600 to 2400. It is the custom to speak of 2000 words of news matter as a column, and many papers pay on that basis. Editorial matter, being set in larger type and leaded, will range between 1000 and 1500 words to the column. It will be found useful to remember that ordinary type-writer copy averages almost exactly twelve words to the line.

REPORTS OF TESTIMONY.

95. For reports of testimony some of the larger papers have a fixed form which their writers can learn by observation, but most papers leave it to the option of the reporter. In that case he should decide at the outset what form he will use, and stick to it. The following system perhaps makes reports the most compact and at the same time intelligible. : —

If the questions of counsel are given, use his name but once, at the outset as follows : —

Mr. Jones — Where were you born? Witness — In Buffalo.

Afterward neither repeat the name of counsel nor the word *witness*, but put it like this : —

Q. How old are you? A. Thirty-two.

Whenever the questions are given, put them in the same paragraph with the answer, as in the foregoing illustrations. If the questions are not given, (and except in important cross-examinations they may well be omitted,) and the testimony has not been prefaced by a sentence containing the name of the witness, put it as follows: —

W. A. Johnson testified: Was born in Buffalo. Am thirty-two years old. Know the prisoner well.

So long as the report of testimony is verbatim, stick to the first person. This applies, however, only to the verbs, for it is customary to omit the *I's*, as in the examples above. When you begin to condense, it may be desirable to change to the third person, but do it so it will be clear who is referred to by *he*. Here as in all cases avoid such wording as will make it necessary to put a proper name in parenthesis after a pronoun, as, for example, "He (Smith) saw him (Jones)."

HEADLINES.

96. Headlines play an important part in the American newspaper, and the writing of them is proportionately important. They must be as effective as possible, and at the same time must conform to definite and inviolable typographical rules. As to their matter little more can be said in a general way than that the first line should be striking and attractive, the others should be explanatory. If possible, do not begin the first line with an article, and try not to use one in beginning any of the others. Each line (by which is meant so many words as are printed in one style of type) should generally be complete in itself, that is, should be such as can be ended with a period. The same noun, verb, adjective, or adverb should not appear twice in a head.

Alliteration is sometimes advantageous, but should be used sparingly. In a head for a dated article, *to-day* means the day of publication, not the day of the dateline. Heads should contain no expression of opinion. Slang should be avoided. Nothing should be intimated which the body of the article does not warrant; leave to the patent medicine men the deceptive policy of unjustifiably alluring headlines.

Every paper has its own rules as to the formation of heads, and you must learn by observation or questioning what is the system of the paper for which you write. Some common principles, however, may be noted. It is usual to put a head of some sort on everything that does not go into some department such as *Local Notes*, *Telegraphic Brevities*, or the like. Except in the case of matter of special consequence, few papers put a head of more than one line over anything less than an inch long, or say 100 words; it would be nearer the average to put it at 200. Two-line heads invariably have the first line (using the word in the editor's sense) composed of one line of type; the second ordinarily has two lines of type, but many papers in the case of matter more than half a column long, use three, four, or even five lines of type. Larger type and longer heads are the rule for articles that begin a column. For all these the kind of type to be used is determined in advance, and the editor, knowing the number of letters that can be put in any given line, governs himself accordingly in "building" or "putting up" his head. Even in the matter of scare-heads of six, eight, or twelve lines the big newspapers have a fixed form. In the large offices the type of the lines of all these heads is designated by numbers, which the editor affixes to each particular line, leaving no discretion whatever to the compositor.

Few big papers ask their news writers to write their own heads, but it is equally true that few discourage it. Every enterprising writer will try to learn how to do it, and will do it whenever time permits. If he is paid "on space," he will do it because everything that lessens the editor's work increases the chance of getting the article printed and decreases the chance of its being cut down. If he is paid a salary, he will do it to increase the good-will of the news-editor and to show his own willingness to get a promotion. Yet it is generally not even expected, and a writer will suffer only negatively by neglecting it. If you cannot do it accurately, do not do it at all. If you do not write it, leave space enough for it at the top of the first sheet,—a third of the page will be none too much. Do not send headlines by telegraph.

IN GENERAL.

97. "Never put an editorial opinion into a news paragraph," is a standard rule and, interpreted correctly, a good one. Theoretically it is not the province of the reporter or correspondent to express opinions, but too strict an application of the theory makes news columns prosy. Descriptive matter especially it is next to impossible to make entertaining without putting in opinions. Most of these and other sorts of opinions are harmless. The rule would be better if modified to read, "Never put into a news paragraph, a special article, or correspondence, any personal opinion that will hurt any one's feelings, or that is of moment enough to cause discussion." This excludes opinions that might cause libel suits, and opinions that might differ from the "policy" of the paper or compel the paper to adopt an unwelcome policy. Distinguish between your own opinions and the opinions of

others: your own are insignificant; those of others, if they are men whose opinions carry weight, should often be reported, but so as to put the burden on them, or if it is a general opinion you voice, let it appear appear as such and not as your own.

98. You express a decidedly objectionable opinion when you apply a disrespectful epithet to any person or body of persons. It may appear very bright to a reporter to talk about "Sheenies" and "Dagos" and "coons" and "scabs," but it does not appear bright to them or their friends, who may be readers, and every reader has the right to expect that his feelings shall not be needlessly outraged. Many colored people dislike the word "negro" as applied to them. Old maids are usually pained to be called old maids. The youth who is called a boy seldom forgets the affront, especially if he happens to be short for his years and you call him a little boy; better err in the other direction and give him credit for more years than belong to him. There is very rarely need to speak in print of a "grass widow." The habit of speaking familiarly of public men is so common that it seems almost useless to combat it, yet there can be no doubt that our politics would stand on a higher plane, our statesmen would command more respect, and our newspapers would be more dignified if they did not speak of "Jim Blaine" and "Ben Butler" and "Dave Hill" and "Uncle John Sherman."

99. "Call a spade a spade," is an old rule and a good one, but not of invariable application. It must be followed with due regard to the conventions of society. If, for example, *limb* were the word used in good society when *leg* was meant, it would be expedient to use *limb* in writing, but fortunately good taste has approved the word *leg*, and to substitute *limb* is now held a mark

of prudery. In some newspapers it is not permissible to print the words *incest, rape, fornication*, and the like, except in formal court reports, and the prohibition may be justified by the consideration that newspapers go into homes and are often read by boys and girls, who should not be familiar with these words and who will be the less likely to be embarrassingly inquisitive if such expressions as *felonious assault* and *undue intimacy* are substituted. So when an unpleasant sort of spade must be spoken of, it may be called something else, but that sort of spade should be spoken of as little as possible. In general, avoid that which disgusts, and if you must speak of disgusting things, make them as little disgusting as possible. People like to be entertained, amused, excited, even horrified, but they do not like to be disgusted. One of the most successful publishers of the day owes part of his success to reprimanding his news-editors whenever anything in his paper makes his breakfast less enjoyable.

100. Never allow personal feeling to bias what you write. Never write anything the authorship of which you would not be willing to own. Never write anything that you would not like your mother, your sister, or your child to read.

101. If you cannot say anything good of a man or thing, say as little as possible unless the public good requires the contrary. Tell the truth. Make every effort to be accurate in every particular. False statements may end in libel suits. An enormous responsibility rests on every writer for the press. A single piece of carelessness, a single credited rumor may ruin some man's life. The newspaper makes and unmakes reputations. Honor and justice demand the greatest care in the exercise of what is unquestionably the most tremendous power of modern times.

102. *The Cincinnati Enquirer* added to the reprint in its columns of the first edition of this book some directions for its own correspondents, of which these may be profitably read by any writer for the press: —

"It is assumed that every woman whose name is written in copy intended for publication, is beautiful or handsome or lovely or all three. Therefore, it is unnecessary to mention that any person is either.

"Always tell the truth, no matter who is hurt or helped.

"Remember that as a correspondent of the *Enquirer* you occupy a place of great responsibility and trust. Do not try to use it to injure any one. Do not try to punish any person you may dislike. He has rights, even if you don't like him. Always aim to be absolutely impartial and just. In this way you can best serve the *Enquirer* and elevate the noble profession of journalism. You preach to more people in the *Enquirer* every morning than any minister addresses in a year. Your influence for good may be boundless; for evil, equally great. Remember this, and be careful and sure. If you are right, let no man or men frighten you from your position."

THE LAW OF LIBEL.

[The following paragraphs are extracted from articles by Samuel Merrill, author of "Newspaper Libel," published by Ticknor & Co., Boston, 1888. For complete and interesting treatment of the subject, the reader is referred to that useful handbook.]

A libel is a publication that tends "to injure the reputation of any person and expose him to public hatred, contempt, or ridicule." It is not necessary that the words contain an imputation of crime. It is libellous to charge any one with falsehood, dishonesty, insolvency, drunkenness, unchastity, or any offence against the law.

Language is none the less libellous if the object of the charge is not named, provided people in the community would understand who was meant. If they would not understand who was referred to, the matter is not of sufficient interest for publication.

It is libellous to quote a libellous charge which any one else has made, unless the charge was made in open court or before a legislative body. It is no defence that the libellous language was copied from another newspaper.

Language may be libellous that is not defamatory of a person, but that impairs the value of his property.

It is generally immaterial what meaning the writer intended his words to convey; the effect of the publication, the manner in which readers understand it, is alone in issue.

In a civil action, the truth is a complete defence, but if prosecuted criminally, the person charged with libel cannot plead that the publication was true unless he can show that it was made from good motives and for justifiable ends. In any case the writer should be sure of his ability to prove the strict truth of every part of the charge to the complete satisfaction of a jury. Even then such a publication is generally injudicious.

The law assumes the falsity of a defamatory publication until the truth is shown, and if the publication is false, malice is also an assumption of the law, unless the publication is privileged. Injury is conclusively assumed to follow a false and defamatory publication.

There is a large class of defamatory publications spoken of as "privileged," to which the usual assumption that they are prompted by malice does not apply. This class includes reports of judicial and legislative proceedings, comments upon the policy of the government and upon public matters and the conduct of public men, and criticisms of theatrical, musical, artistic, and literary works. If the report or criticism is made fairly and in good faith, there is no civil or criminal liability. The claim of privilege is, however, strictly limited, and will never protect personal abuse. The privilege may be sacrificed by the use of a libellous heading.

An unqualified retraction is no defence, but will tend in mitigation of damages.

A reporter may say that a person has been arrested on a certain charge, but it would, of course, be actionable to assume the guilt of the prisoner.

Any person who participates in the publication of a libel is civilly and criminally responsible for it. This responsibility attaches to the author, editor, proprietor, printer, and seller of the book or newspaper containing the article.

ILLUSTRATIONS.

Nearly all newspapers that are of consequence enough to pay contributors, now print illustrations. Not all sorts of articles permit them, of course, but anything of a descriptive nature can usually be illustrated to advantage, and the article accompanied by sketches or photographs stands the better chance of acceptance therefor, whether it is sent to newspaper or magazine.

with what sort of news that space is filled. Notice what kinds of despatches are printed in full, and what kinds of despatches are condensed to a paragraph. Notice, more than anything else, the disposition of the despatches you yourself may send."

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96. Headlines play an important part in the American newspaper, and the writing of them is proportionately important. They must be as effective as possible, and at the same time must conform to definite and inviolable typographical rules. As to their matter little more can be said in a general way than that the first line should be striking and attractive, the others should be explanatory. If possible, do not begin the first line with an article, and try not to use one in beginning any of the others. Each line (by which is meant so many words as are printed in one style of type) should generally be complete in itself, that is, should be such as can be ended with a period. The same noun, verb, adjective, or adverb should not appear twice in a head.

Alliteration is sometimes advantageous, but should be used sparingly. In a head for a dated article, *to-day* means the day of publication, not the day of the dateline. Heads should contain no expression of opinion. Slang should be avoided. Nothing should be intimated which the body of the article does not warrant; leave to the patent medicine men the deceptive policy of unjustifiably alluring headlines.

Every paper has its own rules as to the formation of heads, and you must learn by observation or questioning what is the system of the paper for which you write. Some common principles, however, may be noted. It is usual to put a head of some sort on everything that does not go into some department such as *Local Notes*, *Telegraphic Brevities*, or the like. Except in the case of matter of special consequence, few papers put a head of more than one line over anything less than an inch long, or say 100 words; it would be nearer the average to put it at 200. Two-line heads invariably have the first line (using the word in the editor's sense) composed of one line of type; the second ordinarily has two lines of type, but many papers in the case of matter more than half a column long, use three, four, or even five lines of type. Larger type and longer heads are the rule for articles that begin a column. For all these the kind of type to be used is determined in advance, and the editor, knowing the number of letters that can be put in any given line, governs himself accordingly in "building" or "putting up" his head. Even in the matter of scare-heads of six, eight, or twelve lines the big newspapers have a fixed form. In the large offices the type of the lines of all these heads is designated by numbers, which the editor affixes to each particular line, leaving no discretion whatever to the compositor.

Small Pica is mainly used for city and town documents, law books. and law reports. It is the type of the North American Review and the principal quarterlies. It measures 11 points.

Pica is found most commonly in standard histories, sermons, and addresses. It is the largest size much used in book-work, though ***English*** and ***Great Primer*** may often be seen in prayer-books, the Bible, and books for children. The pica em measures 12 points, is 0.166 of an inch square, and sets a little more than 72 ems to the foot.

To find the number of ems of a given type in a given space, first divide the area of the space in square inches by 0.0138, which will give the number of points. Dividing that by 6 will give the number of 6-point or nonpareil ems; by 8, the brevier ems; 10, the long-primer ems; etc., etc. The number of ems in a square inch is the same whether the matter is set solid or with leads. The tables on the following page presume that the type is set solid.

The usual length of a page is more than once and a half times its width, and less than twice its width. The ratio of seven to four is a common rule in book offices. Another rule is that the distance from one corner to the corner diagonally opposite shall be the length of two leads, or, stated geometrically, that the hypothenuse shall be twice as long as the base. There is very little difference between the results of these rules. Variation from them, however, is not uncommon, nor is it thought so reprehensible now as it used to be. The axiom that the proper margin for a page is an area equal that of the printed matter, is still more frequently ignored.

NEWSPAPER MEASUREMENT TABLE.

Width of Standard Column:— 13 Ems Pica.	Agate.	Nonpareil.	Minion.	Brevier.	Bourgeois.	Long Primer.
No. of Ems in a Line, . .	28 1/2	26	22 1/2	19 1/2	17 1/2	16
No. of Lines in 1000 Ems,	35 1/2	38 1/2	44 1/2	51 1/2	57 1/2	62 1/2
No. of Inches in 1000 Ems,	2 3/4	3 1/4	4 3/4	5 3/4	7 1/4	8 3/4

BOOK MEASUREMENT TABLE.

Measure:—25 Ems Pica.	Nonpareil.	Brevier.	Long Primer.	Small Pica.	Pica.
No. of Ems in a Line, ...	50	38	30	37 1/2	25
No. of Lines in 1000 Ems, . . .	20	26 1/2	33 1/2	36 1/2	40
No. of Inches in 1000 Ems, . . .	1 3/4	3	4 3/4	5 3/4	6 3/4

To find the weight of type required to set up any given amount of matter, divide by four the number of square inches of matter; the quotient will be the approximate weight. As it is impossible to use all the type in the cases and come out even, it is the custom to add from 25 to 33 per cent. for the type that will be left over. Speaking broadly, the type mostly used in book-work costs about 50 cents a pound; nonpareil costs from 60 to 65, and agate from 70 to 75 cents a pound.

Composition is usually paid for by the piece, the standard being 1000 ems. The cost to the man who owns his own plant ranges from 25 cents a thousand for girls in weekly paper and some book offices, to 50 cents for men in big daily newspaper offices. The printer's price to the publisher or author is ordinarily 60 cents a thousand on plain work, for besides the composition he has to pay for his foreman, imposition (or stone work), proof-readers, rent, wear of material, interest, etc.

The cost of press-work varies greatly in different places and on different work. Speaking broadly, it may be said to run from 50 cents to $1.00 a token, which is 500 impressions. A 16mo. book of 192 pages, printed 32 pages at a time, or with 32 pages in each "form," as the printers say, would take six impressions to a book, or 600 impressions, 12 tokens, if the edition was 1000. It will be seen that the press-work is one of the smaller items of expense in most of the books printed.

Binding, too, is an item that varies greatly, but it is safe to say that the cloth bindings of the greater part of the books most sold cost about 20 cents each.

From these figures it will be possible for any one to make a rough estimate of the cost of printing a book, pamphlet, maga-

zine, or class paper. Few publishers outside of the newspaper offices now do the whole work of printing. Few book publishers now do any of it. Newspaper publishers, however, are still as a rule their own printers, in the big cities because the papers are so big and time is so scarce that the work must all be done in the office, in the small places because there are no other offices to do the work. So the newspaper publisher has to add to the foregoing expense that of a press, which may cost anywhere from $60 to $6000, and for the bigger dailies, more yet. Probably the average first cost of the newspaper presses of the country was not far from $2000. The "plant" of a newspaper, outside of press and power, may cost from $100 to $10,000, still barring the big dailies, and for the weekly or small daily paper probably averages to cost about $1000, leaving out the job department.

The introduction of "patent insides" and "plate matter" has in recent years made a great change in the newspaper world, having greatly cheapened the cost of publication, to say nothing of its effect on the condition and conditions of writers for the press. Another still more important change is impending, and it is one that will affect not only the newspapers, but also the magazine and the book world. The perfecting of type-setting machinery bids fair to make a revolution in the world of letters. Just what its effect on the writers will be, no man can foretell, but it seems clear that the pen is to be still more potent, the influence of the journalist is to spread still wider, the mind of the author is to have still more effect in swaying the passions and the beliefs of the world. The writer for the press, then, should work still harder to acquire the skill for using his powers to their best advantage. The competitors will be more numerous, the prize will be greater, and though it may not be won by perfection of detail, it cannot be won without that perfection.

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